

SF Controller does PG&E a big, fat favor p5

Caught on film: 300 Best of the Bay winners p41

# GUARDIAN

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GUARDIAN ILLUSTRATION BY DANNY HELLMAN

THE  
CRUELEST  
SHOW  
ON  
EARTH



## Dirty secrets of the circus

Animal abuse, surveillance and intimidation, elephants with TB ...  
lawsuits allege there's a dark side to the Greatest Show on Earth

By Steven T. Jones p12

### EDITOR'S NOTES

By Tim Redmond

> tredmond@sfbg.com

I didn't expect much from NBC's prime-time Olympics coverage, but Jesus, it's bad.

Forget the all-America, all the time, which is only to be expected. Forget the fact that only the sports that have prominent American contenders get much attention. It's the reporting and commentary that's making me sick.

I don't watch the Olympics on TV to hear for the 12th time about Michael Phelps growing up with a single mother and a driven coach. I buy trashy magazines to learn that kind of stuff. I want to see the games. (I don't watch football on TV to learn about Brett Favre's emotional unreirement; I want to see him throw the ball. And if they interrupted the game to give me an "NFL moment" I'd stop watching altogether.)

There are hundreds of events going on, and with the tape delay, we could see all kinds of stuff. The network could be switching from swimming to gymnastics to boxing to swimming ...

but no: more than half the prime-time show is devoted to truly awful little video clips about the lives of the players, or the age of the Chinese gymnasts (now there's a hot new story) or someone's personal tragedy.

Folks: I don't care. Like most of us, I want to watch sports. Save your trashy specials for *60 Minutes*.

And the comments, overall, are just horrifying. Did you know that the Romanian women's gymnastics team just isn't the same now that they don't brutally abuse the children? I mean, look at those errors, that sloppy attitude! The athletes were actually smiling and talking

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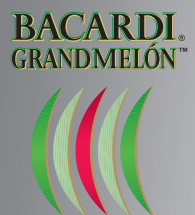
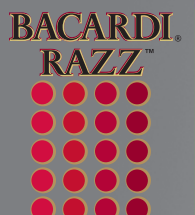
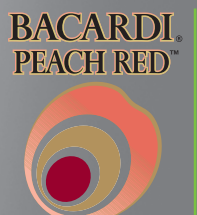
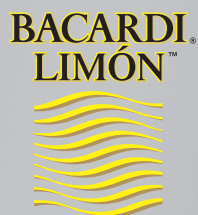
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8.13.08

Some of us will lose a bus line. But we need to stay focused on the bigger picture.

## And now, the controller's big lie

**EDITORIAL** Pacific Gas and Electric Co. will get a huge political windfall if the San Francisco Controller's Office moves forward with a wildly inaccurate estimate of the cost of the Clean Energy Act.

In an Aug. 7 letter sent to the Department of Elections, Controller Ben Rosenfeld wrote that the costs to the city of acquiring PG&E's local distribution facilities are "likely to be in the billions of dollars." That's a scary figure, the sort of information PG&E will use to attack the measure. In fact, the company is already sending around flyers calling this a multibillion-dollar proposal.

But it's completely untrue.

For starters, the Clean Energy Act never mandates that the city buy PG&E's facilities. The charter amendment, which is on the November ballot, sets aggressive goals for renewable energy and directs city officials to study the best way to achieve those goals. Since public power agencies around the country are leading the way on renewables — and since PG&E has already said it can't meet even the state's weak clean energy mandates — the city ought to be looking at taking over the business of selling retail power to residents and businesses. But buying out PG&E's old system might not be the best way to pursue public power.

But that's just one flaw in the controller's reasoning. Because even if San Francisco did buy out PG&E, there would be little or no cost to the city at all.

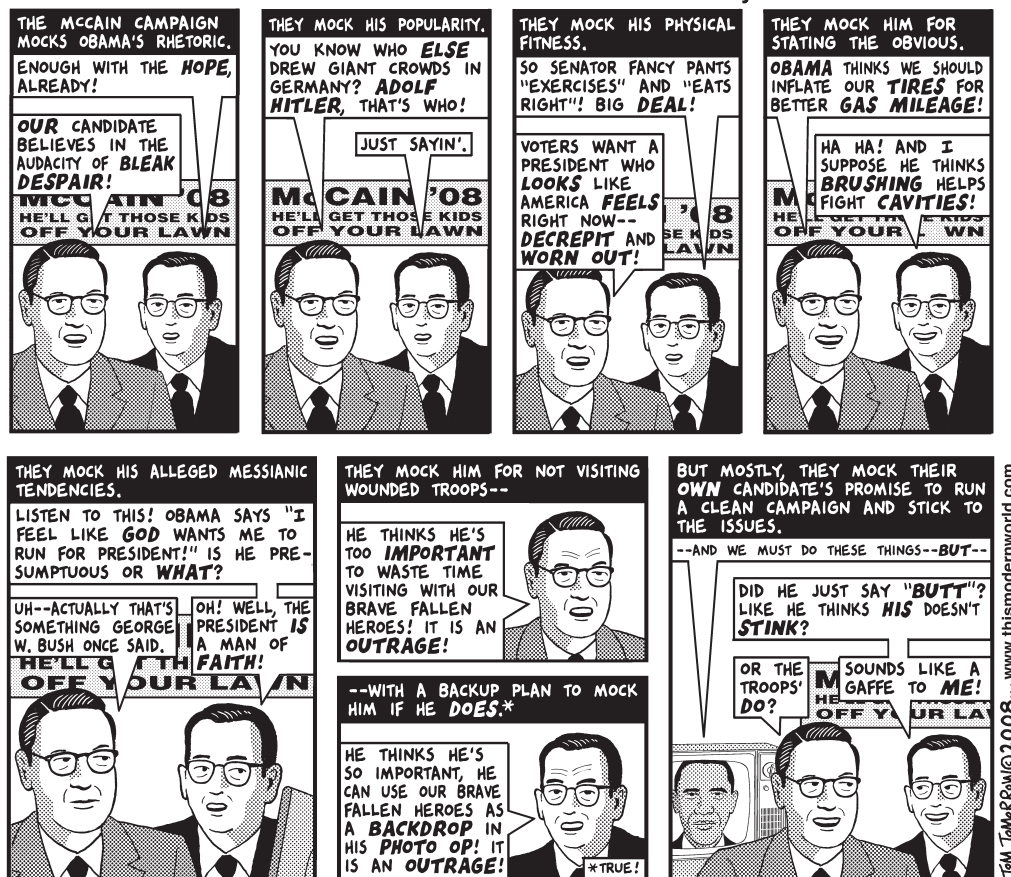
To understand that, you have to look at the realities of how the measure would work. The Clean Energy Act would authorize the city to issue revenue bonds to buy electrical power facilities. Revenue bonds aren't backed by the taxpayers; they are paid off entirely through a dedicated income stream. So unless the city can prove in advance with a detailed study that buying out PG&E would bring in enough money to cover the costs, there's no way Wall Street would ever buy the bonds.

In other words, there is no possible scenario under which the Clean Energy Act could cost the city money. The opposite is almost

CONTINUES ON PAGE 6 »

## THIS MODERN WORLD

by TOM TOMORROW



## The new Muni plan

**OPINION** Every once in a while, it's a good idea to take a look at our public utilities and see if they are still managed and operated in a way that serves the goals we have for them. So it's a good thing that the San Francisco Municipal Transportation Agency is assessing the effectiveness of Muni, 30 years since the last serious review.

The SFMTA's Transit Effectiveness Project (TEP) has identified the root causes of Muni's chronic reliability problems; gathered more data about ridership, system speed, and contemporary travel patterns than we have ever had; and, finally, proposed sweeping changes to make Muni faster and more reliable.

Muni's routes have evolved from the extensive street- and cable-car system of the turn of the century. Back then, car use was minimal and transit service was profitable, so competing operators vied for the franchise to operate on city streets. Winning companies got

their preferred streets, and runners-up laid tracks on adjacent streets.

We don't need buses on adjacent streets anymore. We need core "trunk" lines that run service every few minutes. People need to know where to walk so that they can count on a bus always being there.

That's one of the main ideas behind the TEP's route proposals. It would also help deal with the problem of Muni buses being stuck in car traffic. Muni averages just 8 mph system-wide, a very slow speed that equates to higher-than-ever expenses. Speeding up buses by 25 percent is the same as providing 25 percent more service at almost no additional cost. Put another way, if a run that takes 60 minutes can be cut to 45 minutes, over three hours a single bus can cover that run four times instead of just three. The beauty of concentrating service on core lines is that Muni will be able to build "transit-priority" street designs to protect buses from traffic delays — something that is realistic

to do on the core rapid transit network, but not on every street that currently has a bus line.

Not coincidentally, these main routes also serve the city's most transit-dependent populations. The TEP proposes to almost double the service on Mission Street, including expanding the 14-Limited service to all hours of the day. The 9-X from the city's southeast side will come every four minutes instead of every 10 minutes.

These improvements are only possible because resources are being reallocated from other routes — ones used by fewer riders but, of course, equally cherished. SFMTA's planners are doing the right thing: putting service where it's most needed today, not decades ago. And they preserved the philosophy of providing service to within a quarter-mile of every residence.

Some of us will lose a bus line. But we need to stay focused on the bigger picture: for the vast majority of

CONTINUES ON PAGE 7 »

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## LETTERS

### THE CABBIES' CASH

Thanks to Maria Dinzeo and the *Guardian* for the story on Yellow Cab drivers ["Cash from cabbies," 8/6/08]. Yellow has since pulled its deadline back up to Aug. 25. It was originally set for Aug. 15, then moved back to December as your article accurately points out.

The SF Board of Supervisors voted unanimously Aug. 6 to approve Sup. Chris Daly's resolution urging Yellow Cab not to require drivers to pay prepayments or deposits as a condition of driving a taxi, and urges the Taxi Commission to adopt regulations saying the same.

We are hoping they draft an ordinance against Yellow's prepayments after their August recess.

John Han

Yellow Cab taxi driver

### FIBER AND SEWERS

I applaud Tim Redmond's insight and memory of what is absolutely necessary for all of us here in San Francisco to keep up with the times or, really, just get caught up ["Editor's notes," 8/6/08].

Bernal Heights is a perfect example of why, as he says, fiber and new electrical cabling must be installed. It is a difficult neighborhood to work in with narrow streets and dense housing on steep, winding hills.

Do it once, it's done forever. If the cabling needs to be replaced, just put in new conduit that will last many decades.

It is time that plans to lay fiber/electrical conduit be done in parallel with the ongoing sewer replacement project. It is far from done and will cover nearly every city street.

All SF residents and merchants need to contact their supervisors (to be) and the mayor to let them know we support a halt of the sewer project to include this additional skinny conduit that will provide better electrical service and ultra high-speed gigabit Internet access that many other dense urban centers around the

CONTINUES ON PAGE 7 »



## Energy 92.7 and AT&T are Honoring The People Of The Bay Who Raise The Bar In The Community.

Jeff is the Founder of Rainbow World Fund. Founded in 2000, Rainbow World Fund is an international relief agency based in the gay, lesbian, bisexual, transgender and friends community. RWF's mission is to promote LGBT philanthropy in the area of world humanitarian relief. RWF works to help people who suffer from hunger, poverty, disease, oppression and war by raising awareness and funds to support relief efforts around the world. RWF provides a united voice, a large visible presence, and a structure to deliver LGBT charitable assistance to the larger world community. That's why AT&T is going to donate \$500 to Rainbow World Fund because Jeff Cotter is this week's AT&T Spotlight Community hero.

AT&T supports community based programs and organizations that address educational, cultural, and social issues affecting the quality of life in our communities. Energy 92.7 and AT&T helping to raise the bar in our community.



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## CONTROLLER

CONT>>

certainly true: public power cities all over the United States make money — often large amounts of money. And our figures have always shown that San Francisco would net millions, maybe hundreds of millions, in revenue from buying out PG&E.

We called Peg Stevenson in the Controller's Office to ask her about this, and she agreed with us: revenue bonds don't cost the city any money. Buying out PG&E with revenue bonds wouldn't cost the city any money. So why does the analysis say the measure could cost billions? "That's not how I expect people to read it," she said.

But that's exactly how people will read it. And it's grossly misleading.

PG&E is already on the attack, and costs will be a huge part of its campaign. In fact, in a July 24 letter to the controller, David Rubin, PG&E's director of service analysis, argues that the company's San Francisco system is worth \$4.18 billion.

The letter states that PG&E "has not done an inventory of its system" — in other words, the figures Rubin cites are just estimates. And the method PG&E uses to calculate the fair market value of the property is economically and legally dubious, at best.

PG&E insists that the only way to establish a price for the city to pay for a takeover is a method known as "replacement cost new less depreciation." The idea: the city would have to pay the price that it would cost today to replace all of PG&E's equipment, much of which is old and was purchased (and paid for by the rate-payers) long ago.

The state Board of Equalization, which sets the value of PG&E's property every year for tax purposes, doesn't use that method. The board bases its valuation on what's known as the rate base — the amount of invested capital state regulators allow PG&E to earn a return on. By that standard, the system is worth less than a quarter of what PG&E is claiming (and when tax time rolls around, you can bet the utility isn't insisting that its property ought to be assessed at a higher value).

Stevenson said the Controller's Office might replace the term "in the billions of dollars" with a more specific figure. If that's the case, taking PG&E's word, and accepting the wildly inflated \$4.18 billion figure, would be a clear violation of the public trust.

The Controller's Office needs to change its statement to reflect, at the very least, the fact that no city money is at risk and that there's a reasonable assumption that the end result of a

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**"Look at these bitches  
that brought their own  
pedicure chairs," the lady  
of the hour giggled after  
the song.**

**---from "Lollapalooza day  
three: Waiting for Barack,  
word to Kanye's mom, Kid  
Sister's pure gold" by K. Tighe,  
posted in the  
Guardian's Noise blog**

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public takeover of PG&E would be increased revenue. It should say: "The costs of purchasing or building energy facilities would be substantial — but those costs would be covered entirely by the revenue from operating the facilities. The net cost to the city would, at worst, be minimal and the potential exists for the city to bring in significant new revenue to offset taxes and general fund expenses."

That, at least, is a true and accurate statement. **SFBG**

*PS: The supervisors should hold hearings on the economics of this measure and demonstrate how lucrative public power is for cities — and how cheap for ratepayers. We've posted charts at [sfbg.com](http://sfbg.com) that show that in California, public power is less expensive than private power, across the board.*

*PPS: We've seen these shenanigans from the Controller's Office for years; to see our 1982 story on how PG&E forced a misleading statement onto the ballot, go to [sfbg.com](http://sfbg.com).*

## LETTERS

CONT>>

world have had for nearly a decade. It's now our turn.

**Bruce Wolfe**  
*San Francisco*

### HOW IDEXA PEES

We all agree with you that Black and Blue is the best in San Francisco ["Best of the Bay," 7/30/08] and that the artists there rock ... but must respectfully let you know that the owner, Idexa, can indeed pee standing up! And you should also realize by now that jumping to conclusions almost never works out in the end, and certainly lets you miss out on delightful surprises like tall, hot, female, Germanic tattooists who pee while standing up. Whoa-hoo!

Peeing-ly yours,

**Jane Cassell, Dylan, and Dina**  
*San Francisco*

### FOR THE RECORD

In "We be clubbin'? Just barely" (8/6/08), the name of the Poleng Lounge owner was misstated: his name is Desi Danganan.

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We'd prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis, MN 55402; (612) 341-9357; fax (612) 341-9358.

## EDITOR'S NOTES

CONT>>

to each other before they took the balance beam, and when one woman fell, she still got a hug from her coach. Back in the days of Nadia Comaneci, that would never have happened. Tragedy what's happened to that team.

(I'll give Bob Costas a break — if you get an interview with the president of the United States, you break away from the gym to air it. And he actually asked some professional questions. But watching Bush there, grinning like some kind of nervous idiot with a caffeine twitch, was so creepy it was almost unbearable.)

In other news: Police Commission member David Campos is making a big stink about Mayor Gavin Newsom's willingness to violate the Sanctuary City law. His point: if immigrants won't contact the police for fear of getting deported, the cops can't do their jobs. That, by the way, was one of the reasons San Francisco became a sanctuary city. He's asking for a special hearing on this, and I hope it leads the commission to stand up to the mayor and say that it's more important for SF cops to be able to work with immigrant communities than for Newsom to look tough on immigrants in his campaign for governor.

The Democratic County Central Committee is preparing to endorse candidates for supervisor, but so far, there's little indication the panel will adopt ranked-choice voting recommendations. In District 9, that seems a shame — there are three good candidates (Campos, Mark Sanchez and Eric Quezada), and two (Quezada and Campos) are Democrats. Voters can choose up to three candidates in ranked order; the DCCC ought to

## MUNI

CONT>>

people in the city, this new route plan will provide better, faster service. The kinds of changes recommended in the TEP are truly the only way Muni is actually going to be able to grow ridership significantly.

All of us who believe in public transit should support the proposals. **SFBG**

### Dave Snyder

*Dave Snyder is the transportation policy director for the San Francisco Planning and Urban Research Association (SPUR).*

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8/13 Cafe du Nord

**BOW WOW**  
8/15 Fillmore

**OR, THE WHALE  
THE FEDERALISTS**  
8/15 Great American Music Hall

**ROCK THE BELLS:  
A TRIBE CALLED QUEST  
NAS, MOS DEF**  
8/16 Shoreline Amphitheatre

**FORREST DAY**  
8/16 Independent

**THE OCTOPUS PROJECT  
SASSY**  
8/16 Bottom of the Hill

**NICO MUHLY**  
8/18 Swedish American Hall

**DJ QUIK (WITH LIVE BAND)**  
8/22 DNA Lounge

**OUTSIDE LANDS MUSIC  
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8/22-24 Golden Gate Park

**THE HOT TODDIES  
THE MUMLERS**  
8/23 The Uptown



**ICE CUBE**  
8/26 Fillmore

**!!!**  
8/27 Independent

**MON COUSIN BELGE  
GIRLS**  
8/27 Cafe du Nord

**THE INSTANT  
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8/28 Rickshaw Stop

**SLIM CESSNA'S AUTO  
CLUB**  
8/30 Great American Music Hall

**MATT AND KIM**  
9/2 Bottom of the Hill

**NADA SURF**  
9/2-3 Great American Music Hall

**PAUL WELLER**  
9/4 Fillmore

**NINE INCH NAILS  
DEERHUNTER**  
9/5 Oracle Arena

**ASSYLUM STREET  
SPANKERS**  
9/6 Red Devil Lounge

**MOGWAI**  
9/6 Grand Ballroom

**BODIES OF WATER  
THROW ME THE STATUE**  
9/7 Bottom of the Hill

**DAVE STEWART**  
9/7 Fillmore

**DIGABLE PLANETS**  
9/11 DNA Lounge



**XIU XIU**  
9/13 Bottom of the Hill

**JANET JACKSON**  
9/13 Oracle Arena

**AC/DSHE**  
9/13 Slim's

**ANTHONY B**  
9/17 DNA Lounge

**HEIROGLYPHICS**  
9/18 Fillmore

**AL GREEN  
GLADYS KNIGHT**  
9/19 Sleep Train Pavilion

**HENRY ROLLINS**  
9/19 Zellerbach Auditorium



**NICK CAVE & THE BAD  
SEEDS**  
9/20 Warfield

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MUSIC FESTIVAL**  
9/20-21 Treasure Island

**THE WEDDING PRESENT**  
9/21 Great American Music Hall

**SPOON**  
9/22-24 Fillmore

**JOURNEY**  
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10/6-7 Great American Music Hall



**SIGUR ROS**  
10/3 Greek Theatre

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SHOLI**  
10/5 Bimbo's

**HIGH PLACES  
PONYTAIL**  
10/8 Bottom of the Hill

**NEW KIDS ON THE  
BLOCK**  
10/10 HP Pavilion

**SANTANA**  
10/11 Shoreline  
10/12 Sleep Train Pavilion

**BLACK KIDS**  
10/13 Fillmore



**THE ROOTS**  
10/18 San Jose State

**SAY HI  
THE IAN FAYS**  
10/18 Bottom of the Hill



**TINA TURNER**  
10/19 HP Pavilion

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11/1-2 Great American Music Hall

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11/3 Palace of Fine Arts

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- AUG 26** Marriott Mixer, Walnut Creek
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- AUG 31** Baby Boomers Bash, Monterey Bay/Santa Cruz
- SEPT 4** Single Mingle, Silicon Valley
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Wilbur Storey, statement of the aims  
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**A•A•N**





# GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS + CULTURE



THIS WEEK AT SFBG.COM

Hotlist, Best of the Bay, complete listings, SFBG TV, and more

#### IN THE BLOGS

**Politics** PG&E's grantees — revealed! Plus: Sheehan fight, Sanchez stir, Lennar's cooking  
**Noise** Lollapalooza and Pitchfork fests, The BellRays, drag memories  
**Pixel Vision** More buzzworthy local photogs, Belgian beer overload

## Black exodus emergency

A task force's plan to stop African American depopulation finally gets a hearing

By Sarah Phelan

> sarah@sfbg.com

San Francisco is losing its black population faster than any other large city in the United States — and the trend is unlikely to stop unless the city takes immediate action.

So says a draft report from an African American out-migration task force put together by the Mayor's Office last year. It wasn't published in final form early enough to have an impact on the June 3 election, when voters green-lighted Lennar Corp.'s plan to develop thousands of luxury condos in Bayview/Candlestick Point, one of the few remaining African American neighborhoods in San Francisco.

Task force members didn't get to present their draft recommendations, which include preserving and improving existing housing and producing new affordable housing, until an Aug. 7 public hearing called by Sup. Chris Daly.

The out-migration task force, which used 2005 US Census and state demographic data, places the city's African American popula-

tion at 1/16 of San Francisco's total population in 2005, compared to its two largest minorities, Asians and Hispanics, which make up 1/3 and 1/8, respectively.

"We saw that the African American population has declined by 40.8 percent since 1990, and as a share of the population decreased from 10.9 percent in 1990 to 6.5 percent in 2005," the report states.

"That's not enough people to fill Candlestick Park," observed Fred Blackwell, executive director of the San Francisco Redevelopment Agency, which has been faulted for deliberately displacing blacks from the Fillmore District during the 1960s and for not doing enough to protect blacks in its Bayview-Hunters Point redevelopment plans.

The task force further projects that the city's black community will continue to decline to 32,300 in 2050, or 4.6 percent of the total population.

Blackwell cited the lack of affordable housing, as well as a lack of educational and economic opportunity, severe environmental injustice, an epidemic of violence, and

CONTINUES ON PAGE 11 »



The Bayview community wants a public housing repair and rebuild program that doesn't displace residents.

GUARDIAN PHOTO BY CHARLES RUSSO

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ALERTS

By Deborah Giattina  
> alerts@sfbg.com

WEDNESDAY, AUG. 13

**Frank conversation**  
Some people actually like talking politics at the dinner table. At this author event, you can eat a tasty three-course meal while having lively conversation with Thomas Frank, founder of cultural criticism journal *The Baffler* and contributing editor to *Harper's* who just published an insightful book on how the GOP is dismantling government titled *The Wrecking Crew: How Conservatives Rule* (Macmillan). 6:30 p.m., \$75  
Garibaldi's Restaurant  
5356 College, Oakl.  
(415) 282-3900, diesel.booksense.com

**Just desserts**  
You're not the only one who's a slave to your sweet tooth. So are the cocoa farmers who work for low wages and don't have health care. Help them make a sustainable living by indulging in gooey chocolate at the Fair Trade S'mores Happy Hour organized by Global Exchange. Bring your own fixins for the fire. 6 p.m., free  
Dolores Park (at the picnic tables)  
18th and Dolores Sts., SF  
www.globalexchange.org/smores

THURSDAY, AUG. 14

**Anarchy at the DNC**  
Unconventional Action, a new black-clad anti-authoritarian anarchist group, plans to shut down the upcoming D- and RNCs, thereby expressing their disdain for organized politics. Help them raise money for their trip to Denver and the Twin Cities at

this benefit rock show with the Rabbles and Ghost Echoes. 8 p.m., \$5–\$10 donations accepted  
Eagle Tavern  
398 12th St., SF  
www.unconventionalaction.org

**Decentralizing food**  
Small organic farmers can't compete with mono-cropping big farm prices. Come to a discussion of how centralized food production affects our health and economy. Naomi Starkman of Slow Food Nation moderates a panel of ecology and agriculture experts. 5:30 p.m., \$12–\$18  
Commonwealth Club of California  
595 Market, second floor, SF  
(415) 597-6700, www.commonwealthclub.org

**Prog rock**  
With songs like "Halliburton Boardroom Massacre," David Rovics comes across as something more than your "Kumbayah"-singing political folkie. The progressive singer-songwriter, who has opened for Dennis Kucinich and Noam Chomsky, makes a Bay Area stop on a nationwide tour. 7:30 p.m., \$15  
Berkeley Fellowship of Unitarian Universalists  
1924 Cedar, SF  
(510) 528-4941, www.bfuu.org

SATURDAY, AUG. 16

**Clean Energy kick-off**  
Check out the bicycle-powered stage and learn more about the Clean Energy Act — which aims to make the city fulfill half its energy needs with sustainable energy by 2017 — while enjoying eco-friendly carnival games, victory garden tours, and the sustainability resource fair. And boo to Mayor Gavin Newsom for not supporting the act. Noon, free  
San Francisco Civic Center Plaza

Polk and McAllister, San Francisco  
sfcleanenergyact.wordpress.com

**Literary activism**  
You're almost ready to publish your political manifesto, but need a little help with editing and promotion. Come to an all-day conference and get some help from writers who have lived to see their vision all the way to press. Chris Carlsson, author of *Nowtopia* (AK Press), and Wes "Scoop" Nisker, Buddhist intellectual writer of *Crazy Wisdom Saves the World Again* (Stone Bridge Press) lead seminars. Other scribes of the politically conscious screed, Mike Farrell (B) from *M\*A\*S\*H*) and Gay Hendricks are the keynote speakers at this conference promoting the power of the written word to create change. 8 a.m.–6 p.m.  
Hotel Kabuki  
1625 Post, SF  
(415) 922-3200, sfwritingforchange.org

SUNDAY, AUG. 17

**Boats and brews**  
Enjoy half off boat rentals, lager, and summer jams while supporting at-risk children at the onsite Youth Spirit Artworks silent auction organized by the Oaklandish crew. DJs Inti, Mar Mar and Basta broadcast live on a micro FM station from the party. Noon–5 p.m., free  
Lake Merritt Boathouse  
568 Bellevue, Oakl.  
(510) 282-0396, www.oaklandish.com

**Justice for journalists**  
Independent journalist and video blogger Josh Wolf, the one who spent months in jail for refusing to turn over source material, speaks about the future of journalism in a post-9/11 climate at a Sunday service. 10:30 a.m., free  
Berkeley Fellowship of Unitarian Universalists  
1924 Cedar, Berk.  
(510) 841-4824, www.bfuu.org **SFBG**

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By LLOYD DANGLE



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**African Americans were recruited during the 1940s to work at the Hunters Point Shipyard. Now that the Navy is gone, black leaders believe the city should stem the exodus of its African American population by insisting that the majority of housing built at the shipyard be affordable to low-income Bayview residents.** | GUARDIAN PHOTO BY CHARLES RUSSO

## Exodus CONT.

lack of cultural and social pride, as the reasons blacks are leaving, or not moving to, San Francisco.

"A lot of people mentioned the notion of being an outsider looking in," Blackwell said. "People can see a Chinatown and a Little Italy, but there wasn't an area of town that seemed to celebrate the African American community."

The findings were not exactly news to the task force or the black community.

"We could paper the walls of this building with reports that

have been made on this issue," said task force chair Aileen Hernandez, citing similar studies in 1995 and 1972.

Fellow task force member Barbara Cohen said the draft recommendations "should have long ago been called the final recommendations."

The Rev. Amos Brown accused Daly of not bonding with the black community. "I'd like to see you coming to church on Sunday, to NAACP meetings, to be down in the trenches, walking arm-in-arm," Brown said. "Let me know next time there's a NAACP meeting, and I'll be there," Daly replied.

Calling the city's black depopulation an emergency, the Nation of Islam Minister Christopher Muhammad urged the Board to take the issue out of Mayor Gavin Newsom's hands.

"It's time to begin to change the culture of redevelopment," said Muhammad, who wants to establish endangered community zones in BVHP and the Western Addition.

"It's revolutionary, but doable," said Muhammad, who characterized the city's Redevelopment Agency as a "cheap grant-hustling operation" after the agency admitted that it cooked a state grant

application this May by claiming it needed \$25 million so it wouldn't have to mothball a project the city and Lennar are developing at Hunters Point Shipyard.

Blackwell defended the mayor.

"This is not a set of recommendations that have been sitting on the shelf," said Blackwell, claiming that Newsom is working to implement a violence prevention plan and rebuild public housing.

Blackwell also recommended expanding the agency's certificate of preference program citywide, an idea that Sup. Ross Mirkarimi has already placed before the Board. **SFBG**

### PG&E'S LIE OF THE WEEK

The mailer that arrived last week shows a bullet hole blown through a pile of money and urges voters to beware the Board of Supervisors' \$4 billion takeover of Pacific Gas and Electric Co. It was paid for by the "Committee to Stop the Blank Check, a coalition of concerned consumers, small businesses, labor, community organizations and Pacific Gas and Electric Company." PG&E, needless to say, is picking up the check for the campaign.

Nowhere does the mailer specify the legislation it's attacking. Why not? Because the charter amendment is called the Clean Energy Act, a proposition mandating that the city pursue a comprehensive plan for 100 percent renewable energy. That plan may include buying or constructing an electricity distribution system — which is what PG&E is really fretting about.

"The only thing green about it is cost," the flyer says. "The fact is, this proposal is backed by many of the same supervisors who are trying to build fossil fuel power plants in San Francisco."

Actually, the Clean Energy Act was authored by Sup. Ross Mirkarimi, who consistently opposes burning more fossil fuel for energy and is against the city power plants.

PG&E, on the other hand, gets 41 percent of its electricity from burning fossil fuels and the company is not on track to meet the state's meager mandate of 20 percent renewables by 2010. In fact, the company's record is only getting worse: four new PG&E-owned fossil fuel plants are under construction — the Tesla plant in Alameda County, Gateway in Antioch, and two other facilities in Colusa and Humboldt. **(Amanda Witherell)**



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# Dirty secrets under the big top

Lawsuits charge Ringling Bros. with abusing animals, endangering public health, and sabotaging its critics using CIA spooks. Could this be the end of the circus as we know it?

By Steven T. Jones  
> steve@sfbg.com

The circus has come to town. Ringling Brothers and Barnum & Bailey Circus, the largest and most profitable show of its kind in history, is in Oakland this week, and will be headed to San Jose next week. Spectators will see trapeze acts, clowns — and animals, particularly elephants, performing the trademark stunts that are considered the highlight of the event.

But the show may soon be over.

Ringling Bros. has been battling with animal welfare advocates for a generation or more, and a landmark federal lawsuit headed to trial in October could finally answer the question of whether rough, regular treatment of endangered Asian elephants by circus handlers constitutes illegal animal abuse.

At stake is the future of performing animals in circuses, particularly this 138-year-old global institution. Circus officials say that if the court prohibits the use of tools like leg chains and the ankus (an elephant training tool that activists call a bull hook and handlers call a guide), they'll stop touring with elephants — a feature that they admit is their biggest draw.

The case, originally filed eight years ago by three national animal welfare groups and former Ringling Bros. elephant handler Tom Rider, has unearthed a treasure trove of damning inside documents from both Ringling Bros. and the US Department of Agriculture, the agency that regulates circuses and ensures their compliance with the Endangered Species and Animal Welfare acts.

Among the allegations are claims of repeated injuries to elephants by ankus-wielding handlers, efforts to conceal animal abuse from the public and government regulators, the preventable deaths of three baby elephants, prevalence of tuberculosis (the same strain contracted by humans) in elephants and handlers, and a pattern of high USDA officials overriding the enforcement recommendations of agency investigators and ignoring evidence of abuse.

"Ringling Bros. engages in these unlawful activities by routinely beating elephants to 'train' them, 'discipline' them, and keep them under control; chaining them for long periods of time; hitting them with sharp bull hooks; 'breaking' baby elephants with force to make them submissive; and forcibly removing nursing baby elephants from their mothers before they are weaned, with the use of ropes and chains," reads the federal lawsuit filed by American Society for the Prevention of Cruelty to Animals, Animal Welfare Institute, the Fund for Animals, and Rider. It will be heard in US District Court in Washington, DC, starting Oct. 7.

Despite its major implications, the case has drawn surprisingly little media attention. But it's a remarkable story, full of juicy documents, an abundance of YouTube video footage that

appears to show Ringling Bros. animal abuse — along with Ringling Bros.' role in derailing the career of a prominent Bay Area television news anchor and the intriguing involvement of shadowy CIA operatives.

Critics say Ringling Bros.' extensive advertising makes media outlets pull punches, but another reason the circus has avoided bad press

period of decline during the Great Depression. That decline continued through the Hartford Circus Fire of 1944, when more than 100 people died inside a Ringling Bros. tent, and into the 1950s, when television became popular.

But music promoter Irvin Feld began to turn the circus around in the late '50s, bringing in new acts and increasing the circus's profit-

nefarious inner dealings of "The Greatest Show on Earth," including alleged animal abuse, public health threats, and the use of a top former CIA official to spy on, infiltrate, and sabotage animal welfare activists and journalists.

Among other things, the case brought to light charges that some of the elephants have been exposed to or have contracted tuberculosis.

Joel Kaplan, a former private investigator who worked for Feld, alleged in a deposition in the Smith case that TB was a serious problem among the pachyderms. "I think it's immoral to have elephants traveling in every arena in the country with tuberculosis," noted Kaplan, who filed his own lawsuit and settled for \$250,000. He stated that he had been told by a Ringling Bros. veterinarian that "about half of the elephants in each of the shows had tuberculosis and that the tuberculosis was an easily transmitted disease to individuals, to human beings."

Also included in the case was a deposition by Clair George, the No. 3 person in the CIA until 1987, when he was convicted of lying to Congress about the Iran-contra scandal (he was pardoned by President George H.W. Bush on Christmas Eve 1992). George admitted to working for Feld and conveyed chilling tales of sabotage, including the case of freelance journalist Jan Pottker, who wrote a 1990 magazine profile of the Feld family which included allegations that Irvin Feld maintained a longstanding homosexual relationship outside his marriage.

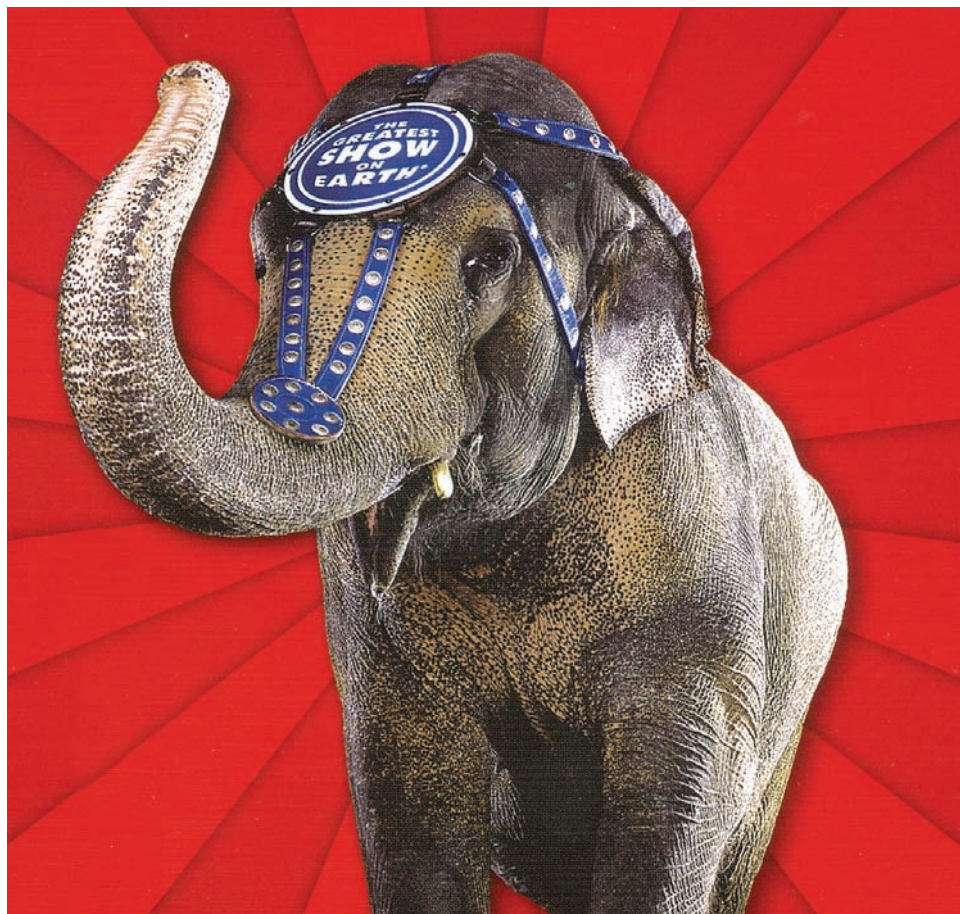
To deter her from writing a book about the Feld family, George outlined a scheme to have one agent befriend her and another seduce her, spy on her progress, feed her conflicting information, and even get her a book deal on another project to divert her, with a \$25,000 advance allegedly paid by Feld.

"I undertook a series of efforts to find out what Pottker was doing and reported on the results of my work to Mr. Feld," George wrote in a sworn affidavit. "I was paid for this work by Feld Entertainment or its affiliates. I prepared my reports in writing and presented them to Mr. Feld in personal meetings."

Amy McWethy, a spokesperson for Feld Entertainment, refused to discuss the cases or their implications.

The statements of George and Kaplan describe secret bugging and phone tapping, bribes and clandestine cash settlements to silence critics (including Smith, who settled his lawsuit for \$6 million), and infiltration of groups such as People for the Ethical Treatment of Animals.

"As part of my work for Feld Entertainment," George wrote in his affidavit, "I was also asked to review reports from [Feld executive vice president] Richard Froemming and his organizations based on their surveillance of, and efforts to counter, the activities of various animal rights groups."



Why is this elephant smiling? A Ringling Bros. publicity photo promotes the stars of the circus.

may lie with other Ringling lawsuits that contain some astounding revelations of how the circus — or more specifically, circus owner Kenneth Feld and his Feld Entertainment, the world's largest live entertainment company — treats those who seek to expose its secrets.

## DIRTY CIRCUS TRICKS

Power and illusion have always been mainstays of the circus, ever since P.T. Barnum reportedly said, "There's a sucker born every minute." Elephants and other exotic animals have always been important features of the show as well, going back to the 1860s when James Anthony Bailey displayed Little Columbia, the first elephant ever born in a circus.

The nation's three largest circuses — Barnum's, Bailey's, and the Ringling Brothers' — gradually merged into one by 1919 and enjoyed growing popularity until entering into a

ability. In 1967 he bought the company and later passed control of the circus to his only son, Kenneth, who has prospered along with the show.

Kenneth Feld made *Forbes* magazine's list of the 400 richest Americans in 2004, with a reported net worth of \$775 million. Feld Entertainment made the *Forbes* list of the nation's top companies in 2000, ranking 404th with a reported annual revenue of \$675 million and profits of \$100 million.

Feld also owns and operates such shows as Disney on Ice, Disney Live, *High School: The Musical*, and the Siegfried and Roy tiger-taming act.

But all is not well in the Feld empire.

When Feld had a falling out with his top lieutenant, Charles Smith, in 1998, Smith filed a wrongful termination lawsuit that exposed the



National security reporter Jeff Stein (now with *Congressional Quarterly*) wrote the definitive account of Feld's alleged black ops for Salon.com ("The Greatest Vendetta on Earth," 8/30/01), and was also allegedly targeted for surveillance and retribution, according to a story in the May/June 2002 issue of *Columbia Journalism Review* ("Investigations: The scary circus," by Jay Cheshes).

Stein's original stories were followed up by *60 Minutes* in May 2003, which essentially repeated the allegations.

The next year, KTVU anchor Leslie Griffith got onto the circus story, doing lengthy, investigative reports on the animal abuse lawsuit revelations for KTVU in 2004 and 2005, just as Ringling Bros. was coming to town.

Then Griffith left the station — at least in part because of the backlash she says she felt from both her corporate bosses and Ringling Bros., whose internal documents reveal an aggressive strategy to counter negative media coverage.

A training manual made public as part of the lawsuit outlines how the circus responds to reporters:

"Immediately upon learning about negative stories about Ringling Bros., the Animal Issues Department will put in place the [Rapid Deployment Force]," it states. "The Animal Issues Department will directly contact the editor/news director.... Armed with videos, literature and other information, the Animal Issues Department Head will demand a retraction or equal time and will work in concert with the grass roots campaign.... If the editor/news director refuses the request, Legal will be informed to determine what recourses exist."

Griffith says it was after KTVU was targeted by this effort that she was barred from doing any more circus stories and her relationship with the station began to deteriorate. "All of a sudden my hair wasn't good enough, my makeup wasn't good enough — after 25 years of doing the news."

Officially Griffith and KTVU parted on good terms with mutual statements of respect. Even today, KTVU general manager Tim McKay (who was station manager when Griffith left) speaks highly of Griffith, telling the *Guardian*, "Leslie worked here for a number of years and did a fantastic job."

McKay said he didn't know about any contact from Ringling Bros. or Griffith being told to back off the circus stories (he said he would check and get back to us, but didn't as of press time), saying only, "We stand behind the stories as they aired. There was a whole lot of attention given to their accuracy."

But it's clear that Ringling Bros. was aware of and upset by Griffith's work. In 2005 Ringling Bros. attorneys argued in court against efforts by the ASPCA and the other lawsuit plaintiffs to obtain financial records and veterinary records on the Ringling elephants, telling the judge: "To shovel this stuff into the public record and try to draw inferences from it, or put it in out of context, lends itself to all sorts of abuse, the very kind of abuse that we contend took place on the San Francisco television station last week."

Judge Emmet G. Sullivan ordered Ringling to turn over the documents, but kept many (mostly the financial documents) under protec-

tive seal, keeping their contents hidden from the public.

Griffith, who won dozens of major journalism awards over her 25-year career, says the public suffers when journalists are muzzled. "If they took anything from me," she said, "it was my bully pulpit."

## ELEPHANTS AND TB

If Griffith still had that bully pulpit and the ability to freely use it, she told us she'd be talking about mycobacterium tuberculosis in elephants. After doing extensive research into the issue — interviewing top experts and traveling across the country to review voluminous court files — Griffith has come to believe Ringling Bros. Circus poses a serious threat to public health.



**Leslie Griffith today, and as an anchor at KTVU. She parted company with her long-time employer in part, she says, because of her critical stories on the circus.**

GUARDIAN PHOTO BY NEIL MOTTERAM; INSET COURTESY OF KTVU

"You can talk about the [animal] abuse, but with a worldwide epidemic brewing, I'd say the story is the tuberculosis," Griffith told us. She has been writing periodically on elephants and TB on her blog ([lesliegriffithproductions.com](http://lesliegriffithproductions.com)), the Huffington Post, and prominent news sites such as Truthout, which published her piece, "The Elephant in the Room," a year ago.

"There are several alarming issues for epidemiologists: drug resistance, inability to diagnose if an elephant has been cured, and disease spreading to handlers who work with them and to the public who attend circus performances," Griffith wrote in the article, relying on public documents and experts on both the circus and infectious disease.

Griffith's star source has been San Francisco-based epidemiologist Don Francis, who helped discover the HIV virus and became

the first director for the Center for Disease Control's AIDS Laboratory. The *Guardian* talked to Francis, who has reviewed Ringling documents and concluded that the elephants do indeed pose a threat to public health. He told us he's particularly troubled by records that appear to show elephants being treated with multiple drugs, meaning they could have multidrug-resistant TB (MDR TB), "which really scares me." Ringling denies that any elephants have MDR TB, for which there is essentially no cure.

But Francis remains concerned. "A trumpeting elephant could definitely aerosolize this stuff," Francis told the *Guardian* — and that would keep small particles of the virus airborne long enough for them to be inhaled by handlers or circus crowds. Children and those with weak

"Every elephant traveling with Ringling has been exposed to TB, and many of them have TB," Rider, a former Ringling elephant handler, told us.

In fact, Kaplan testified in court that he was asked "to find a physician who would test the people in the circus to see if they had tuberculosis but who would destroy the records and not turn them in to the Centers for Disease Control," as the law requires.

Ringling and USDA documents unearthed by the lawsuits and Freedom of Information Act requests show that at least eight elephants tested positive for TB and that many others have been exposed to them. Ringling veterinarian Danny Graham told the *Guardian* that two non-traveling elephants are currently being treated for TB, but couldn't say how many have tested positive in the past.

Yet Ringling officials maintain that active tuberculosis is not a problem in the circus, that their diagnosis and treatment regimens are adequate to protect the health of the elephants, circus employees, and the public, and that no elephants that tested positive for TB have then performed in front of the public.

Graham said the trunk wash, which detects when a TB infection has shed out of the lungs and can be transmitted, is an effective indicator of whether an animal is contagious. "Shedding is when it can be passed to other elephants," she told us. "What our trunk washes look for is a shedding of the bacteria."

Yet Ringling records show at least one case in which the necropsy on a dead elephant, Dolly, showed TB in the lungs even though the trunk wash results were negative.

A Ringling FAQ sheet on "Tuberculosis in Elephants," by Dr. Dennis Schmitt, chair of veterinary services for Ringling's Center for Elephant Conservation, admits that humans and elephants get the same kind of TB. "However there has been *no proven* case of tuberculosis bacterium being transmitted from elephants to humans," he writes.

He uses a similarly legalistic, underlined approach on questions of whether humans can contract TB from elephants and whether there have been studies indicating so, saying neither has been "proven." And he flatly denies that any elephants have MDR TB.

Two Ringling officials interviewed by the *Guardian* — Graham and Janice Aria, director of animal stewardship training — went further than Schmitt and flatly denied that any elephants that tested positive for TB ever performed.

"None of the elephants in our traveling unit have ever tested positive for TB," Aria told the *Guardian*. "No, none of our traveling elephants have ever tested positive for TB," Graham said in a separate interview.

## THE USDA INVESTIGATES

But Ringling veterinary records unearthed in the latest lawsuit cast some doubt on the claims of circus officials. Three of the seven elephants that traveled with Ringling Bros. Blue Unit to Oakland — Juliet, Bonnie, and Kelly Ann — appeared in one redacted veterinary document, marked as exhibit "FELD 0021843."

CONTINUES ON PAGE 14 »



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## Ringling Bros. CONT. »

Kelly Ann's entry includes this notation: "Moved from CEC to Blue Unit. Just finished TB treatment." Juliet was listed as "currently being treated for presumptive TB" and Bonnie had "blood drawn for Tb Elisa," an expensive TB test that often follows a positive reading in the trunk wash test. Documents connected to a 1999 USDA inspection also list Kelly Ann and "Juliette" among 10 elephants

administered drugs for treating TB.

Asked whether Kelly Ann has ever undergone TB treatment and informed of the document, Aria told the *Guardian*, "From my knowledge, that is not true."

McWethy, the Feld corporate communications manager who arranged and monitored our interviews with Aria and Graham, initially said she was not familiar with the document, and even if she was, "the court requested that the parties not discuss the specifics of the suit."

In actuality, the judge has not issued a gag order in the case, and plaintiffs spoke freely about details of the case.

Later, after she reviewed the document at our request, McWethy confirmed that Kelly Ann had been exposed to TB in 1999 and that the circus decided to treat her for the disease. "But she's never tested positive," McWethy said.

In June 2001, the tuberculosis issue was enough of a concern to the USDA that the agency initiated what one official document called an "investigation regarding allegations that Ringling was using known TB-infected animals in circus performances." But information on the results of that investigation was redacted by the USDA from later documents.

In a 2003 report written by the three plaintiff groups in the latest lawsuit, "Government Sanctioned Abuse: How the United States Department of Agriculture Allows Ringling Bros. Circus to Systematically Mistreat Elephants," they conclude: "Although tuberculosis is an extremely contagious disease, and Ringling's elephants are publicly exhibited throughout the country, including elephants that go in and out of both the breeding and retirement facilities, the public has been kept completely in the dark about this investigation, the agency's decision to 'override' the conclusions of its own inspectors and investigators, and the reasons this investigation was closed with no further action."

### WATCHING THE CIRCUS

Feld — the man and his company — are big contributors to top elected officials of both major parties. Campaign finance records show that since 1999, Feld has given at least \$104,900 to Republicans and \$35,150 to Democrats on the federal level and in his home state of Maryland.

Benefiting disproportionately from Feld's largesse are members of the House Agriculture Committee (which oversees the USDA). The contributions include almost \$10,000 to former Rep. Richard Pombo (R-Tracy), \$6,500 to the campaign and committees of Rep. Bob Goodlatte of Virginia (the committee's ranking Republican), and \$6,500 to Rep. Robin Hayes (R-N.C.). Representatives from the two states where Ringling Bros. bases its animals off-season, Texas and Florida, also took in \$13,300 and \$28,000 respectively, more than those from other states. Animal welfare advocates say Feld's wealth, power, and political connections have caused the USDA to go easy on Ringling Bros.

"This cozy relationship between the USDA and Ringling Bros. is going to be exposed during the trial,"



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Tracy Silverman, the attorney for Animal Welfare Institute, told the *Guardian*.

Plaintiffs will make an example of the death of a four-year-old elephant named Benjamin, who drowned in a Huntsville, Texas, pond July 26, 1999 after refusing to heed trainer Pat Harned's commands to get out. That death came a year after another baby elephant, two-year-old Kenny, died after being used in three circus performances in one day, despite warnings from veterinarians that he was severely ill.

"The United States Department of Agriculture's final 'Report of Investigation' concerning the incident concluded that Benjamin's trainer's use of an 'ankus' on Benjamin 'created behavioral stress and trauma which precipitated in the physical harm and ultimate death of the animal.' On information and belief, the routine beatings of Benjamin were a contributing factor to his death," the animal welfare groups wrote in the lawsuit.

The USDA investigator recommended Ringling Bros. be charged with violating the Animal Welfare Act, yet the USDA's General Counsel's Office overrode those conclusions and issued its own: "Suddenly, and without any signs of distress or struggle, Benjamin became unconscious and drowned." Ringling and USDA officials say the animal died of a previously undetected cardiac arrhythmia, and the final report omitted any mention of the ankus or behavioral stress.

Animal welfare activists and lawyers say this is just one of many examples of senior USDA officials overriding recommendations of front-line investigators and veterinarians, then blocking access to reports and other evidence that might support or disprove the final conclusions. Indeed, the lawsuit identifies more than a dozen such examples.

USDA spokesperson Jessica Milteer told the *Guardian* she couldn't comment on specific examples, but said supervisors are ultimately responsible for interpreting field reports. "Things are pretty much done on a case-by-case basis. We try to work with a facility to come into compliance."

But she said that it's not true the USDA goes easy on Ringling Bros. because of its power or political connections. She said there are currently two open investigations into Ringling Bros. (she would not provide details) and that facilities like Ringling get annual inspections unless they're found to have problems or risk factors.

"Since 2005 Ringling has been inspected 52 times," Milteer said, indicating the USDA is indeed concerned about some of the things it has observed at Ringling Bros.

#### USE OR ABUSE?

Aria, the Ringling trainer, said banning the use of the ankus "would not allow elephants to travel anymore." Feld and other top officials have made similar public statements. She bristled when hearing the ankus referred to as a bull hook. "We call them guides," she told the *Guardian*. "It is used to reinforce a verbal cue."

Aria and McWethy dismissed videos that appear to show handlers inflicting violent blows on elephants, saying they are often selectively edited and spliced in with footage of non-Ringling elephants and handlers. Activists

insist this isn't true and that much of the footage clearly shows abuse at Ringling Bros. For example, one video shows a person identified as a Ringling Bros. elephant handler striking violently at an elephant after saying on camera that he never does so. Another shows Ringling elephants being paraded through a town and one slow elephant being sometimes pulled along by an ankus behind the ear, with a closeup then showing a bloody puncture wound in the spot.

"From the videos I have seen, so much of it is repackaged and old stuff that doesn't apply to us at all, not at all," Aria told us.

Graham, who worked for Ringling for the two years she has been a veterinarian and who interned with the circus before that, said she visits the elephants at least once a week and "I

"The circus is really good at creating the illusion of the happy performing elephants," Kathy Meyer, an ASPCA attorney who has been handling the case from the beginning eight years ago, told us. But she said that it's clear from the documents, videos, testimony, and common sense that the ankus is often used to inflict pain, which is prohibited under federal animal welfare rules, particularly those governing endangered species, which allow Ringling to have elephants only for conservation reasons.

"So we're asking the judge to enjoin them to stop them from using these practices," she said.

Many veterinarians and wildlife experts agree that it's not possible for elephants performing in circuses to be treated humanely. The Amboseli Trust for Elephants last year

them all day doing the most amazingly athletic things." And she said only those with a propensity to perform are taken on the road, which is about one-third of their 53 elephants. "You can separate the ones who want to do it from the ones who don't want to do it," said Aria, who joined Ringling Bros. as a clown in 1972. Later, she earned a bachelor's degree in special education and worked as a teacher during the '90s. She was named to her current post in 2006.

"All the elephants here are happy and thriving," Aria said, noting there are only about 35,000 Asian elephants still alive and that many, in places like Sri Lanka where she has visited, are regularly abused and killed. "Good for the Feld family that they support elephants from their births to their deaths."

#### PRESERVATION OR EXPLOITATION?

The path to the courthouse has been long and difficult, with Feld getting a similar earlier case dismissed and this one moving to trial only after threats and stern warnings by Judge Sullivan against any more stall tactics by the defendants.

"It's been very difficult to get to this point," Meyer, the ASPCA lawyer, said, adding that that just being able to have their day in court is already a huge victory. "To have this issue aired in a public forum will be helpful for educating the public."

Silverman said she was most shocked by documents obtained by the plaintiffs — and introduced as part of the case — showing elephants chained up to 100 hours at a time, for an average of 26 hours when traveling between shows. "In no way did I imagine the bulk of the evidence that would support our claims," Silverman said. "These animals live their lives in chains."

In addition, many members of the public might not be aware that Ringling Bros. obtains its elephants under the Endangered Species Act for the purpose of protecting and propagating an endangered species, and the ESA contains strict rules against physical abuse of those animals.

"There's no humane way to have a circus with elephants because it has to travel year-round," Rider told the *Guardian*. "If you take away the chains and the bull hooks, an elephant isn't going to do anything."

Rider, who worked with Ringling elephants for more than two years, "saw several of the other elephant handlers and 'trainers' routinely beat the elephants, including baby elephants, and he saw them routinely hit and wound the elephants with sharp bull hooks," according to the lawsuit.

Ringling officials such as trainer Aria contend the elephants are well-cared for. Yet she also admits that the elephants are the key to the Felds' lucrative business empire.

"They are our flagship animal," Aria said. "People come to the circus to see the elephants."

As such, a ruling that goes against Ringling could financially cripple the company, which is why animal welfare advocates say Feld has taken such an aggressive stance with his critics, harassing, threatening, and sabotaging them. As Silverman said, "You see that with Leslie Griffith, and it's that kind of thing that they do all over the country." **SFBG**



**The circus boss: Kenneth Feld is a major contributor to the campaigns of Republicans and Democrats.** | PHOTO FROM RINGLING BROS. PUBLICITY; INSET PHOTO BY EVIE PITTS

have never seen a trainer use an ankus inappropriately." Further, she said, she has never seen an injury she thinks was caused by the ankus: "If I see anything, it's generally superficial abrasions."

Rider and animal welfare activists say the hook on the ankus is used to inflict pain on the sensitive parts of an elephant, mostly behind their ears or on the backs of their legs, as a negative stimulus to encourage the animals to perform tricks or obey commands. If it was simply a "guide," they say, it wouldn't need a hook.

But Aria said the ankus is akin to a leash, a means of keeping the elephants near them. "It's a 'come-to-me' cue," she told us. "This comes from decades and decades of use."

Sorting out whether such traditions are actually a form of animal abuse is the purpose of the fall trial.

released a letter signed by 14 leading elephant researchers, with almost 300 years of combined experience working with elephants in the wild, arguing for an end to the practice.

"It is our considered opinion that elephants should not be used in circuses. Elephants in the wild roam over large areas and move considerable distances each day. They are intelligent, highly social animals with a complex system of communication.... Elephants in circuses are bought and sold, separated from companions, confined, chained, and forced to stand for hours and frequently moved about in small compartments on trains or trucks. They are required to perform behaviors never seen in nature," they wrote.

Aria said she didn't agree with those conclusions, saying she looks out her office window every day: "I see elephants and get to see



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## Sun protection failures

By Amanda Witherell

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**GREEN CITY** Have you ever spent a day at the beach, dutifully slathering yourself with sunscreen — only to return home with the unmistakable prickle of a sunburn?

It's probably because your sunscreen isn't doing what it claims, according to a recent analysis conducted by the Washington, DC-based Environmental Working Group. The nonpartisan, nonprofit group known for watchdogging consumer products studied 952 sunscreens with a sun protection factor (SPF) of 15 or higher and discovered that 80 percent contain harmful chemicals and didn't really protect skin from the most damaging rays of the sun.

And, the report charged, the three top selling sunscreen companies — Coppertone, Banana Boat, and Neutrogena — produce some of the most toxic and useless products. Even ones you might find on the shelves of your health food store, like Alba organic lavender sunscreen, contain oxybenzone, which allegedly disrupts hormones.

Although there is no definitive science on the effects of oxybenzone, studies have shown that “mothers with high levels of oxybenzone in their systems were more likely to have low birth weight baby girls,” said Rebecca Sutton, a staff scientist with a PhD in environmental chemistry who works for the Oakland office of EWG.

Julie Lux, a spokesperson for Coppertone, said the company's products are reviewed by independent scientists and dermatologists and said she's “concerned that reports like the one released by the Environmental Working Group (EWG) will inappropriately discourage consumers from protecting themselves from the sun.”

Ariel Kern, a spokesperson for Sun Pharmaceuticals, said the company “stands behind the safety and efficacy of Banana Boat products” and Iris Grossman, a spokesperson for Neutrogena, said that company's products have been patented and tested.

A sunscreen's SPF indicates protection from the short-wave UVB rays that cause sunburn, but it's the long-wave ultraviolet radiation (UVA) that is more directly linked to cancer. Even so, protecting against UVA radiation isn't currently required. Furthermore, nearly 50 percent of the products tested by EWG deteriorated in the sun, “raising questions about whether

these products last as long as the label says,” read the report.

The Food and Drug Administration has the authority to regulate sunscreens, but the agency's standards have been a 30-year work in progress and are relatively limited. Despite a congressional mandate to update the regs by May 2006, the FDA is just now entering the latter stages of its rulemaking, spokesperson Rita Chappelle told us.

Currently the agency is proposing more thorough labeling protocols, including a new four-star system for UVA protection. Additionally, sunscreens manufacturers will not be allowed to say that their products are waterproof, and the upper threshold of SPF will rise from 30 to 50+.

In an attempt to light a fire under the FDA, Sens. Christopher J. Dodd (D-Conn.) and Jack Reed (D-R.I.) have introduced the Sunscreen Labeling Protection Act of 2008, which would require finalized sunscreen safety standards within 180 days.

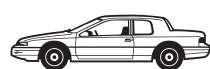
Connecticut Attorney General Richard Blumenthal released a statement supporting the legislation. “The FDA has failed to implement proposed sunscreen labeling rules that would bar false claims about all-day protection, waterproof, broad spectrum UVA/UVB protection, and SPF over 50,” he wrote.

Claims on the label are also a factor in the potential danger of sunscreens. “With claims like ‘all day protection’ people don't reapply,” Sutton said.

Though EWG's analysis (which can be found at [www.cosmeticdatabase.com](http://www.cosmeticdatabase.com)) was criticized as “junk science” by one doctor cited in a *New York Times* report, the group stands by its work. “We use industry standard methods, so it's hard for criticism to stand,” Sutton said.

EWG's ratings were based on three factors: UVB protection, which SPF indicates; UVA protection, which blocks the more harmful rays; and overall stability of the ingredients. The group recommends that sunbathers search for products with zinc oxide and titanium dioxide, which are less readily absorbed by the skin and provide more of a physical barrier between users and the sun. While these minerals may be safe on your skin, they're not so great in your lungs. So give the spray and powder versions a pass, and beware products that have been reduced to nanoparticle size.

And, of course, spend more time in the shade. **SFBG**



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# 'I'm just doing my job, ma'am'

Canvassers, telemarketers, and parking control officers talk about doing work people hate

By Phil Eil

> culture@sfbg.com

Almost every San Francisco car owner has had this experience at least once: you parked at a metered or timed spot, and now you're running late. You rush back to your vehicle only to find a uniformed official already filling out your parking ticket. Now you're pissed — at yourself, your car, the city's rules, and the person holding the notepad. On some level you know the parking official is simply doing her job — it's nothing personal. But on a more visceral level, you're seething with resentment, and it's directed squarely at her. Glancing at the ticket that'll cost you more than this week's groceries, you want to ask, "How can you sleep at night?"

I recently went through this experience twice in one week. And once I got past the automatic hatred of all uniforms, three-wheeled vehicles, and notepads with carbon copies, I began to wonder what it would be like to have a job most people don't want you to do.

I got to thinking: not everyone can be an urban hero — those professionals who, because of the nature of their jobs, are considered benevolent and necessary. They put out our fires, save our lives, and teach our children how to read. No, some people are urban antagonists. They call during dinner time. They interrupt your picnic at the park. They write parking tickets.

I wanted to talk to some of these people, to find out not only just how badly they're treated, but also why they continue to show up for work, day after day. It turned out it can be so hard to have these kinds of jobs that most parking control officers wouldn't even talk to me. And none I interviewed would give me a real name.

But they did give me some insight.

## 'SORRY, I ALREADY STARTED WRITING.'

With their uniforms, handheld ticket-gadgets, and ubiquitous three-wheeled vehicles, there are few professionals more recognizable on San Francisco streets than the Parking Control officers. And with 44 recorded incidents involving angry motorists threatening or assaulting officers in the course of



GUARDIAN ILLUSTRATION BY JASON CROSBY

performing their duties over the past two years, few professionals are subject to such acute on-the-job stress.

"It's tough sometimes," acknowledged B., a PCO writing tickets near the intersection of Valencia and César Chávez streets, "because you're doing your job and a lot of the time people see you as the opposition — like an enemy, not as someone who is doing a service to the city." People forget that by writing tickets, PCOs crack down on double-parkers who block traffic, space-hoggers who stay in one spot all day, and sidewalk-parkers who obstruct walkways for pedestrians such as mothers with strollers, B. said.

But not all PCOs take comfort in that rationalization. K., another anonymous PCO, said, "You just need to find your niche. I respond to complaints — blocked driveways, construction zones, fire hydrant obstructions — I'm happy. It's cool."

"It's not for everybody, but I would say it's a fine job," he continued. "It pays well. It's secure. I've been doing this for 10 years and I've never had a problem. If you're cool about it, if you've got the right demeanor, then the saying is true: you get what you give."

Judson True, a spokesman for the San Francisco Municipal Transportation Agency, added

that PCOs conduct traffic during special events and congested hours, help motorists around accident sites, and even conduct undercover stings to prevent the abuse of disabled parking placards. Most of all, though, PCOs — like others with less-than-lovable jobs — are still people.

"No one likes to get parking tickets. That's an obvious reality," True said. "But people need to remember that the parking control officers are their neighbors, their friends, their family — people who are doing an important job for the whole city."

## 'CAN YOU SPARE A MOMENT FOR THE ENVIRONMENT?'

Yes, those clipboard jockeys scanning for eye-contact outside Whole Foods or approaching you at Dolores Park have a name. They're called canvassers, and their job is to solicit votes, subscriptions, opinions, or something similar — and often they're paid by the signature. These days canvassers are talking about everything from orphans to Obama, gun control to global warming. But most people aren't interested in what they're called or what issue they're representing.

"I've been called pariah, douchebag, whore, woman of the night," said Valerie, who recently canvassed at Market and Powell streets for an international charity. "I've had coffee poured on me.

I've had people scream 'Get the fuck out of my face!' and yell 'It's a scam! It's a scam!' while I talk with other people."

Dave, a canvasser for Progressive Political Solutions who worked further down Market, agreed the job can be challenging — but worth it.

"There are going to be days that people are totally against everything you do," Dave said. "But then there's someone — one person — who makes the day worthwhile, someone who I would have never been able to talk to in an office."

Dave was enthusiastic about the skills he has developed working the streets. He not only credited canvassing for PPS with enhancing his verbal and interpersonal skills, but also with learning industry-specific skills like how to do press calls and conferences, and understanding the political process. Within months of taking the job, he said, he had risen to staff supervisor, helping to advise and manage new hires.

"I like this job in the sense of the big picture," Dave said, before heading into a crowded UN Plaza, clipboard in hand.

Valerie confirmed that for canvassers, the big picture is what it's all about. Valerie, no less positive for being verbally assaulted and doused with coffee, added, "At the end of the day — no matter how many times someone calls me a

douchebag or a bitch — I am making someone's life better. That's what really matters to me."

## 'SORRY TO CALL YOU AT DINNERTIME, BUT ...'

Kurt Stenzel, vice president of sales at Tactical TeleSolutions, was one of the few people I interviewed who gave me a full name. Then again, he swears his salespeople aren't the same ones interrupting your prime-time TV hour — and he credits telemarketing for his meteoric rise to success.

"I took the Greyhound bus from New York City with \$200, got a telemarketing job, and one thing led to another and now I'm selling to big tech guys [Apple, IBM, Sprint] every day," said Stenzel, who runs the call station downtown.

Though TTS mainly does business-to-business work, Stenzel explained, most telemarketers do make cold calls to homes at some point. His was in New York, where he worked in a windowless room calling people who didn't want to hear from him.

Their attitude, he says, was, "You're trying to rip me off — now prove otherwise."

"It's a tough go," he admitted. "People will curse you out or be crazy."

So what's good about this job? According to Stenzel, it's how egalitarian the hiring process is. Call stations aren't interested in padded resumes and flashy degrees. They want people who know how to talk, plain and simple.

"If they're articulate, it doesn't matter so much if they've got the right degree," he said. "In that sense, call center work is one of those genuine equal opportunity situations. If people have dropped out of school or come on a tough time, people can come here, build up some skills, and really build their way up."

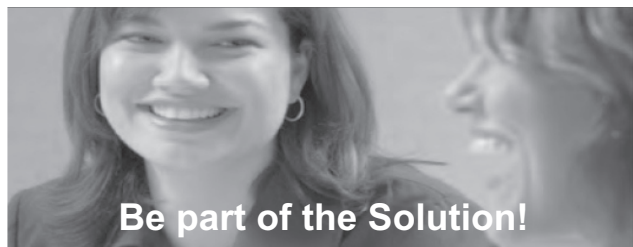
Though these interviews were enlightening, I can't say I want to do any of these jobs any more than I did before. And I can't promise to be less annoyed the next time a canvasser butts into my private conversation or a PCO ruins my morning. But I do hope I'm at least a little more compassionate.

Of course, compassion would be so much easier, officer, if you just let me go. *Just this once.* **SFBG**



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Another day, another dive: (From left) Dean Moore, Chris Moyer, and Forrest McCalmon of Underwater Resources, Inc. on the job at Pier 26.

GUARDIAN PHOTO BY NEIL MOTTERAM

## Diving for dollars

Exploring the outsider world of an underwater career

By **Marianne Moore**

› culture@sfbg.com

Perhaps it's because I have my basic scuba license, but the idea of diving for profit has always held a certain mystique for me. It's one thing to look at fish on vacation, but quite another to do something so dangerous and physically demanding every day.

I've always wondered: what kind of person chooses such a job?

The earliest commercial divers were salvage workers, roving the alien ocean floor in search of sunken treasure. At that time, when little was known about the physical effects of the frigid, high-pressure environment of the deep ocean, only men of a certain build could do it successfully.

Divers in old-fashioned canvas suits and huge round brass helmets (remember *Red Rackham's Treasure*?) laid the foundations for the towers of the Golden Gate Bridge in 90 feet of chilly, turbulent water. Now pretty much anyone can take a simple course, strap on a scuba tank, and get acquainted with a coral reef. Still, it takes a particular mixture of recklessness, humor, and grim determination to do it every working day, at depths where no recreational diver is cer-

tified to go, in temperatures that would have most of us running for a blanket and a cup of sugary tea.

Dean Moore, operations manager at Underwater Resources, a San Francisco firm specializing in marine construction, has one of those old-fashioned suits hanging in his office. Although the suits were massive and heavy, the brass and copper helmets were so buoyant that divers had to wear lead-weighted boots to keep from shooting to the surface. Moore has a pair of the boots as well, thought they've long been replaced by equipment made of Kevlar and Neoprene. Moore admits that being immersed in this world has soured him on recreational diving. When not working, he says, "I wanna stay high and dry. I think you lose a bit of the love of the sport."

Moore and his lead diver, Chris Moyer, showed me around their office and gave me a run-down of the day-to-day operation. The two are frequently called on to do some pretty nasty and unsafe work: crawling into narrow pipes, diving straight into raw sewage, or containing a pollution bloom near an oil refinery. If some politicians get their way, divers like Moyer could be getting

a lot more work in the next few years building and maintaining massive offshore drilling platforms, vessels, and pipelines.

I was intrigued by all the equipment, of course — the hazmat suits and tiny robot submarines — but what really interested me is what makes these guys tick.

When asked to describe the diver's typical personality, Moyer laughs. "Take your average motorcycle gang biker, mix in a little bit of astronaut, and a little bit of, say, a chimpanzee or a lowland gorilla, and that compilation gives you a commercial diver," he said. "I'm partial of course, but I think we're the sexy fighter pilots of the construction world."

For Moyer, it was an ad in a scuba magazine. Like many divers, he was in the military first. When his enlistment ended, he saw the ad. "There's this guy climbing up this ladder out of the water, and he's wearing this neat helmet I've never seen before — it's got like a light and a laser gun on it, and it says 'Come up a winner,'" he explained, sitting in a small conference room with a whiteboard covered in equations and drawings. "And I'm, like, hrm, yeah."

Inspired, Moyer enrolled in the College of Oceaneering in Wilmington, where he was trained to work in cold water, low visibility, and extreme depths. He specialized as an advanced dive medic, qualifying him to recog-

CONTINUES ON PAGE 20 »



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## Diving CONT.

nize and treat that most notorious of divers' ailments: the bends. Surfacing too quickly results in a sudden change of pressure, causing dissolved nitrogen in the blood to form bubbles that can lead to stroke. Moyer explains that each dive to a certain depth requires about an hour of decompression in the water, done in a series of "stops," where a diver hangs out a certain depth, allowing the nitrogen to dissolve slowly and naturally. "That buys you a few minutes when your head breaks the surface of the water before you start turning into a shaken up pop bottle," he said. Divers immediately hop in a pressurized chamber to breathe pure oxygen for a couple of hours. The sealed, all-oxygen environment carries its own hazards, and horror stories of fires and explosions abound.

After dive school, Moyer headed to the Gulf of Mexico, where 80 percent of the world's commercial divers work, maintaining the massive oil platforms that float miles out to sea. He dove for a company whose main business was laying and repairing pipelines between platforms. Unlike Bay Area divers, workers in the Gulf aren't unionized, so private firms regulate the industry and pay divers whatever they feel like — which, according to Moore, is sometimes a third of what a union diver can make in the Bay Area. Moore explains that though Underwater Resources can't outbid nonunion firms for big contracts, most ambitious divers will eventually switch to unionized companies because that's where all the interesting public-works jobs are. "Certainly in the Bay Area and up and down the West Coast, it's expected that any decent diving company will be in the union," he said.

Maybe it was the promise of better pay that led Moyer to leave the Gulf for the Bay Area after a year. He recalls calling around looking for employment. "I'm, like, hey, I'm here and I'm ready to dive, and they're, like, oh, that's nice, so are all the other guys who call me every day," he remembered.

Moyer was surprised to learn that he was expected to join Pile Drivers Local 34, a division of the Northern California Carpenters Union, and start a pile-driving apprenticeship right away. With dive school and a year's work

under his belt, he didn't like the idea of driving pile for a living. At the same time, he discovered that diving work wasn't as consistent in the Bay Area as it had been in Louisiana, and realized it would help to have something to fall back on. As long as a member is working, Local 34 will sponsor apprenticeships, provide excellent medical benefits and, after 20 years, a handsome pension. Part of Underwater Resources' agreement with the union is that the divers get paid for at least an eight-hour day, no matter how much time they actually spend in the water — good news in a profession where weather, complications, and injuries can cut a dive short.

**"Take your average motorcycle gang biker, mix in a little bit of astronaut, and a little bit of, say, a chimpanzee or a lowland gorilla, and that compilation gives you a commercial diver."**

Chris Moyer

Because divers are freelancers who often work offshore on drilling vessels for months at a time, the trade tends to attract outsiders, people who have difficulty conforming, and people without families. This, in addition to the close quarters that commercial divers on an offshore job have to live in — sometimes spending weeks in a small, pressurized chamber called a "dry bell" that enables them to dive to depths of 400 feet without time-consuming decompression — may partly explain why few women are in this trade. When they do work in marine construction, it's often topside, supervising or operating the small, remotely operated ROV robots that go where it's too deep or dangerous to send divers. Moore laments the lack of women in the industry. "We've never employed any. I don't know why. It's unfortunate — I'd be into it."

As for me? I think I'll stick to coral reefs for now. **SFBG**

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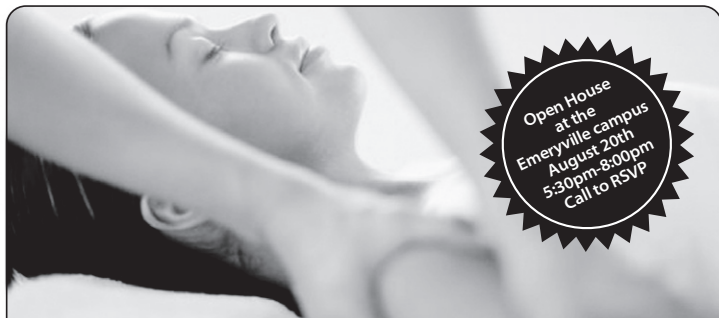
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# GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



## AUG. 13-19, 2008 ODDITIES

By Johnny Ray Huston  
> johnny@sfbg.com

The stripes and dots of the Op-gone-'80s-new-wave cover, and the original sleeve art inside. The beachside ambient wave ambience. The elephants trumpeting from a humid jungle. The robots and clones dancing through arid outer space. The chic cosmo-disco string flourishes. The warm vintage keyboard sounds. I'm cuckoo for everything about *Space Oddities: A Compilation of Rare European Library Grooves From 1975-1984* (Permanent Vacation). Co-compilers Alexis Le-Tan and Jess share subscription-only electronic jams from a time when DJs and music freaks ordered music through snail mail. They've got me wondering whether Cerrone had an Italian relative named Tony Cerrona, and whether Bernard Fevre of Black Devil Disco Club ever met Salvador Dali. They've also got compilation-of-the-summer honors on lock.

## WEDNESDAY AUG. 13

### MUSIC

#### Katchafire

It's been impossible to keep wildfires from burning, burning, burning Cali to a crisp this summer. Meanwhile, here in the city, if the characteristic August fog keeps up, we're all gonna get a cold. Both scenarios suck, but Katchafire doesn't. Hailing from Aotearoa — the Maori word for New Zealand — the eight-piece combines the politicized roots-reggae of Jamaican legends with traditional Maori music. The blend has proved catchy. Their debut release, *Revival* (Mai Music, 2003), went double platinum and spawned the highest-selling New Zealand single of 2003, "Giddy Up." Manifest metaphorical fires and strengthen your soul system with a dose of Katchafire's preventive medicine. **(Kat Renz)**

With Natural Vibrations  
10 p.m., \$35  
DNA Lounge  
375 11th St., SF  
(415) 626-1409  
www.dnalounge.com

### VISUAL ART

#### "Humanscape"

A quick lesson in what will inevitably become the dominant psychological field of the fast-approaching future: people are so fucked up, largely due to a culturally ingrained perceptual disorder of imagining we're separate from nature. Eunkang Koh displays this knowledge by using her experimental prints, book art, and senses of humor and irony to portray humans as hybrid grotesquoids living in an delusory world. Koh's talented and lucky: with roots in Korean mythology and Buddhist philosophy, she's one step ahead on cutting through the bullshit. **(Renz)**

Through Sept. 6  
Reception 6-9 p.m., free  
Lab  
2948 16th St., SF  
(415) 864-8855  
www.thelab.org

## THURSDAY AUG. 14

### FILM

#### Dog Star Man

A man on a solo quest to climb

a snow-covered mountain. Discovery Channel? Or black-and-white, silent, multilayered, psychedelic epic film? Well, of course it's the latter. The rarely screened *Dog Star Man* (1964), a set of five films by Stan Brakhage, shows at the Yerba Buena Center as part of its Stoned Apocalypse series. It's widely regarded as a key work of avant-garde film for its use of superimpositions, painting on film, distorting lenses, and rhythmic montage. Today's fun fact: Brakhage, professor to South Park creators Trey Parker and Matt Stone, appeared in their student film *Cannibal! The Musical* (1996). **(Ailene Sankur)**

7:30 p.m., \$8  
Yerba Buena Center for the Arts  
701 Mission, SF  
(415) 978-ARTS  
www.ybca.org

### MUSIC

#### Matt Pryor

Has it really been well over a decade since the Get Up Kids first foisted their much-adored sincerity-pop on the world? 'Fraid so, old-timer. In the meantime, the Kids have broken up, their once-mean-

ingful "emo" tag has become a loaded term, and frontman Matt Pryor has swapped power chords for intimate acoustics with the creation of the equally influential New Amsterdams. With his solo debut, *Confidence Man* (Vagrant), Pryor's transition to a guitar-strumming, harmonica-and-handclap-happy indie folkie takes another bold stride forward — particularly on the wondrous little two-minute miniature "Loralai," which pinpoints the precise intersection between Bright Eyes and the Everly Brothers. **(Todd Lavoie)**

With Chris Conley and Garrison Starr  
8:50 p.m., \$14  
Bottom of the Hill  
1233 17th St., SF  
(415) 621-4455  
www.bottomofthehill.com

## FRIDAY AUG. 15

### THEATER

#### The Good Person of Szechuan

When seeing a play, many forget that the characters aren't real people unconsciously allowing an invisible audience a peek into

their lives. German playwright Bertolt Brecht sought to disturb this phenomenon by consciously breaking the fourth wall in his plays, making the audience hyperaware of the text's fictionality. Woman's Will, the Bay Area's all-female Shakespeare company, escalates this technique by staging Brecht's *The Good Person of Szechuan*, reminding us theater-goers that they are not reproducing reality, but rather acting.

**(Laura Mojonnier)**

6 p.m., free  
(Also Sat/16, 4 p.m., free)  
Yerba Buena Gardens  
750 Howard, SF  
www.yerbabuenagardens.com

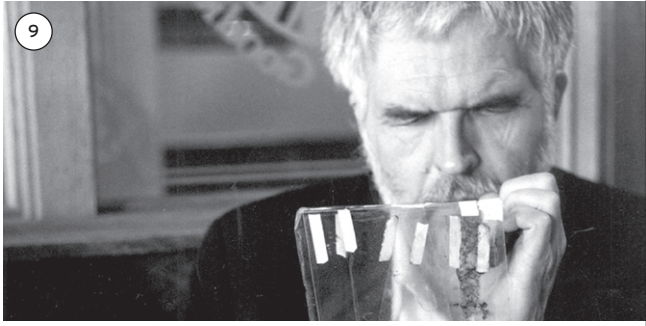
Also Sun/17  
1 p.m., free  
Dolores Park  
Dolores at 19th Sts., SF  
www.womanswill.org/good-person

### EVENT

#### Hip Tastes: Rock and Roll Wine Tasting

Chocolate milk, ants on a log, Raffi. Beer bought by older friends, Jack in the Box, Dr. Dre's 2001 (Interscope, 1999). Hip Tastes, wine education "without





the snob factor,” has hit on the notion that wine needs to be matched with the right food *and* the right sounds. Their Rock and Roll Wine Tasting at Pink pairs remixes of arena rock (Def Leppard, Van Halen, and Poison, oh my!) with sushi — and a selection of summery sparkling white and pink wines, meant to pair with a California roll, “Jump,” and that warm weather we’ve been having. **(Sankur)**

7 p.m., \$30  
Pink  
2925 16th St., SF  
(415) 431-8889  
www.hiptastes.com

**BENEFIT/MUSIC**

**“Save the Wild Mustangs”**  
In 1978 California planned to “destroy” 80 wild mustangs in Modoc County, until the founding members of the Wild Horse Sanctuary intervened and rescued them from execution. Thirty years later, the sanctuary boasts 5,000 acres of pristine land where hundreds of the animals run free, safe from government-authorized annihilation. Living in the Bay Area’s urban sprawl, it’s easy to forget that an entirely different California

is a short car ride away, an area made up of farmlands, unspoiled mountains, and feral animals besides pigeons and squirrels. But local country sensation Kitty Rose remembers, and she’ll be there to help the sanctuary raise a buck or two. Wild horses couldn’t drag her away. **(Mojonnier)**

With Chickwagon and Ashleigh Flynn  
9 p.m., \$20 suggested donation  
El Rio  
3158 Mission, SF  
(415) 282-3325  
www.wildhorsesanctuary.org

**EVENT/MUSIC**

**Lookout Weekend**  
Why fuck with Lookout Weekend? Let’s count this shit out, shall we? (1) It’s named for a classic ’80s dance jam by Debbie Deb; to wit, “Look out weekend, ’cause here I come / Because weekends were made for fun.” (2) Free food from joints like Bar Crudo. (3) Drink specials and the occasional wave of free booze from sponsors Peroni, Jameson, and Fernet. (4) Club, dub step, grime, and hip-hop by resident platta playas Shane King, White Girl Lust, and Phillie

“You deserve some Caligula-sized me time.”

Ocean, played at a volume you can shake your ass to without having to scream yourself hoarse to have a conversation. Whether your weekend will be three days of nitro-burning, top fuel, no brakes madness, or just renting a couple of flicks, grilling burgers, and banging your better half between catnaps, L.O.W. is a good place to set it off. In the words of promoter Christian Harlow: “No matter how much you hate your job, you still went out and did what you had to do. Now you deserve some Caligula-sized me time.” **(Duncan Scott Davidson)**

4–9:30 p.m., \$3–\$5  
111 Minna Gallery  
111 Minna, SF  
(415) 974-1719  
www.111minnagallery.com

**MUSIC**

**Radio Reelers**  
This is some serious meat ‘n’ potatoes punk rock. Catchy-as-fuck rock ‘n’ roll that doesn’t sound like it’s fronted by some dude who just married Jessica Simpson’s sister or used to be on *My So-Called Life*. Timeless,

really. I could easily see these guys double-billed with Teenage Head in the ’70s, Johnny Thunders in the ’80s, the Rip Offs or Teengenerate in the ’90s, or the Marked Men today. *The Next Big Thing* (Dead Beat, 2005) makes me want to slick back my hair, fill the tub with beer, and make some shameful decisions. They’ve been on hiatus for two years now. Two years? Come on guys, you can do better than that. We like you, we really do. **(Ezra Provost)**

With Thee Double D’s, Buzzer, and Pink Elephant  
7 p.m., \$5  
Annie’s Social Club  
917 Folsom, SF  
(415) 974-1585  
www.anniessocialclub.com

**SATURDAY  
AUG. 16**

**MUSIC**

**Monsters of Accordion**  
You can keep your Monsters of Rock-style metal package tours. That shit’s as tired as James Hetfield’s goatee and

about as tuff as Ozzy’s oxygen tent. These days badass is all about wielding a big bellows — or at least that’s the patter that squeezebox heavyweights playing Monsters of Accordion are laying down. Not two, not three, but *six* individual “monsters” — from local lost boy Mark Growden to Oakland’s premier punk rock accordionist Duckmandu — take 12 Galaxies by storm until the ecstatic squeezebox stomp is declared a threat to national security and the streets run wild with whisky and bedlam. Hey, a girl can dream. **(Nicole Gluckstern)**

With Jason Webley, Amy Denio, Sansa Asylum, and Dan Cantrell  
8 p.m., \$12  
12 Galaxies  
2565 Mission, SF  
(415) 970-9777  
www.12galaxies.com

**MUSIC**

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CONTINUES ON PAGE 26 >>

(1) Cover from *Space Oddities: A Compilation of Rare Grooves From 1975-1984*; (2) *Space Oddities* T-shirt; (3) cover of “Energy” by Claude Perraudin (see “Oddities”); (4) Phillie Ocean spins at Lookout Weekend (see Fri/15); (5) Hip Tastes flyer (see Fri/15); (6) scenes from *Exit Sign: A Rock Opera* appear in EXIT’s Fringe Festival Sneak Peak (see Sat/16); (7) Jason Webley plays Monsters of Accordion (see Sat/16); (8) Skeletonwitch (see Sun/17); (9) Stan Brakhage, creator of *Dog Star Man* (see Thurs/14); (10) Katchafire (see Wed/13); (11) *Present by Eunkang Koh*, from “Humanscape” (see Wed/13); (12) Andrea Polli from *EcoSonology* (see Sat/16); (13) Susan Jackson, Lisa Patten, and Molly Nicholas in *The Good Person of Szechuan* (see Fri/15); (14) Matt Pryor (see Thurs/14)

EXIT SIGN: A ROCK OPERA PHOTO BY LYDIA DANIELLER; JASON WEBLEY PHOTO BY JEFF HARMS; GOOD PERSON OF SZECHUAN PHOTO BY ERIN MERRITT





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Bay Area choreographer Erika Chong Shuch returns to YBCA with a rapid-fire series of three-minute plays, songs, dances and “moments” based on perceptions of our future. Commissioned by YBCA as part of *Bay Area Now 5*, this is a collaborative performance featuring a host of Bay Area luminaries, including Joe Goode, Sean San Jose, Michelle Carter, Octavio Solis, Philip Kan Gotanda, Matthias Bossi, as well as Jennifer Chien, Melanie Elms, Allen Willner, Dwayne Calizo and Daveen DiGiacomo.

BAN 5 Media Sponsor

GUARDIAN

TIX: 415.978.ARTS OR [www.YBCA.org](http://www.YBCA.org)



## FILM/VIDEO

### SPECIAL SNEAK PREVIEW

Sat, Aug 16, 7:30 pm

#### Beautiful Losers by Aaron Rose

*Beautiful Losers* was one of YBCA's most popular and provocative art exhibitions ever...and now it's a documentary film. The film celebrates a loose-knit group of like-minded outsiders who emerged from the underground youth subcultures of skateboarding, surf, punk, hip hop and graffiti in the '90s. **Director in person!**

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## THE SAN FRANCISCO BAY GUARDIAN PICKS

Kitty Rose plays the “Save the Wild Mustangs” benefit (left, see Fri/15); Radio Reelers (right, see Fri/15)



### PICKS CONT>>

door of a spankin' new Prius or a zillion factory-farmed cows farting methane clouds. But if an iceberg breaks off a glacier and no one's there to hear it, does it make a sound? For seven weeks, New York digital media artist Andrea Polli gathered acoustic recordings of Antarctic weather data collecting stations. Lend an ear to Polli and the South Pole during this final weekend of Soundwave→Series' exploration of the aural environment, as well as to composers Jonny Farrow and Edmund Mooney's “Shadow Music,” based on deep-listening soundwalks. 'Cause climate change isn't quiet. **(Renz)**

8 p.m., \$8–\$15  
Intersection for the Arts  
446 Valencia, SF  
(415) 216-3211  
[www.projectsoundwave.com/series](http://www.projectsoundwave.com/series)

### THEATER

#### Fringe Festival Sneak Peak

Can't wait until September to gorge on the Fringe Festival smorgasbord? Amuse your theatrical palette with this sampler plate of tasty teasers from the upcoming festival. Try a piece of Pi's *After-party*, a clowning extravaganza, a morsel of Mia Pashal's *Along the Path of Larks and Swallows*, a smidgen of Supersonic Theatre's *Exit Sign, A Rock Opera*. In all, snippets from 10 shows will be served up, all for the incredibly low price of free. An extra incentive, if you need one — hit the EXIT café for a drink on your way in. Bon appetit! **(Gluckstern)**

8 p.m., free  
EXIT Theatre  
156 Eddy, SF  
(415) 673-3847  
[www.sffringe.org](http://www.sffringe.org)

## SUNDAY AUG. 17

### MUSIC

#### Skeletonwitch

Thrash, motherfucker! Athens, Ohio, metalers Skeletonwitch returneth for the first time since November, and you'd best to have been killing the time by growing those locks to hessian-quality lengths. Last year's *Beyond the Permafrost* (Prosthetic) and a round-the-clock touring approach

raised the band's profile, but you can still catch 'em in the cozy confines of Thee Parkside, where the guitar-gasmic assault on your eardrums just might be matched in awesomeness by the hair-whipping you'll get by the dude in the patch jacket standing in front of you. **(Cheryl Eddy)**

With Scarecrow, Killgasm, and Passive Aggressive  
8 p.m., \$12  
Parkside  
1600 17th St., SF  
(415) 503-0393  
[www.theeparkside.com](http://www.theeparkside.com)

## MONDAY AUG. 18

### FILM

#### “SF State's 48th Annual Film Finals”

You can have your 48-hour film contests — San Francisco State's “Film Finals” program has 48 years of history behind it, and more semesters of toil and trouble informing and inspiring the

films it showcases. The bores and boors may tell you that USC and NYU are the only schools that produce directors and actors, but Bay Area movie maniacs know better: Annette Bening, David Carradine, Dana Carvey, Arthur Dong, Delroy Lindo, and Steven Okazaki (who was involved in the campus version of this year's “Film Finals”) are some of the film and television forces who learned their crafts at SF State. **(Huston)**

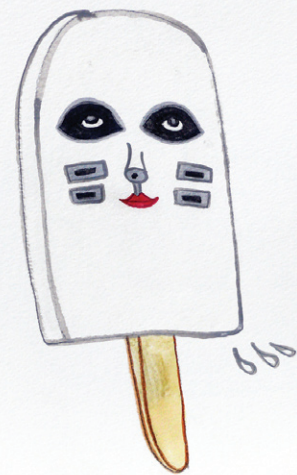
7:15 and 9:30 p.m., \$5–\$7  
Red Vic Movie House  
1727 Haight, SF  
(415) 668-3994  
[www.redvicmoviehouse.com](http://www.redvicmoviehouse.com)

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address, city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (no text attachments, please) to [listings@sfbg.com](mailto:listings@sfbg.com). Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size.

### LOCAL ARTIST:

Aurie Ramirez

KISS KISS



#### TITLE *Untitled*

**STORY** Aurie Ramirez' sophisticated, delicately rendered compositions create an ever-expanding fantasy world where fragments of 18th-century dandyism, neo-Victorian decorum, psychedelia, Venetian masquerade, glam-rock sex, and punk fetishism are repeated and transformed. Aurie's work has been inspired by her interest in *The Addams Family* and KISS.

**BIO** Born in 1962 in the Philippines, Aurie Ramirez has exhibited her work at White Columns in New York, Jack Hanley Gallery in Los Angeles, ABCD in Paris, and Collection l'Art Brut in Lausanne, Switzerland.

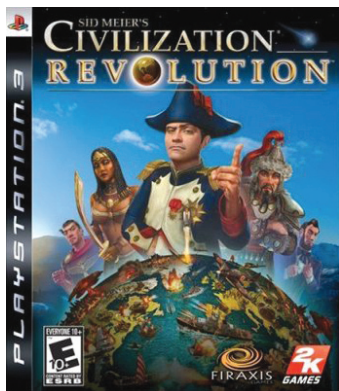
**SHOW** “Estacion Odesia,” through Aug. 30. By appointment. Queen's Nails Annex, 3191 Mission, SF. (415) 202-3199. [www.queensnailsannex.com](http://www.queensnailsannex.com)

**WEB** [www.creativegrowth.org](http://www.creativegrowth.org)



## Colorful, brutish, and short

There is no series in which retooling is more apparent than *Sid Meier's Civilization* (Microprose), which first appeared for the PC in 16 colors in 1991. Bearing the tagline "Build an empire to stand the test of time," the game did just that, allowing Meier an opportunity to refine his creation in four official sequels and numerous spin-offs. Each game has expanded on *Civilization's* timeless turn-based gameplay, which kicks off in 4000 BC with a band of nomadic settlers and spans the breadth of human history. *Sid Meier's Civilization: Revolution* is the franchise's first foray into the lucrative console market, foreign territory to most strategy titles due to the difficulty of micromanaging a global empire with a cumbersome gamepad. As an adaptation, the game performs impeccably, tackling a complicated interface with aplomb and introducing subtle changes that make the gameplay more action-packed and less time-consuming without altering its totemic core mechanics.



Credit is due to Meier for pushing himself as a designer — translating a beloved, epic computer franchise into a digestible, fast-paced console title is no easy task. One hopes his efforts will win *Civ* new fans, but in striving to make an accessible game, Meier has elided one of *Civilization's* cornerstone enjoyments: the correlation between the scale of the experience and the time it takes to play a game. There is simply no other franchise that allows you to launch a SCUD missile at Tenochtitlan because Montezuma made the mistake of destroying your iron mine, 5,000 years ago. **(Ben Richardson)**

- (1) Dead-celebrity mourning
- (2) Tape, *Luminarium* (Hapna)
- (3) All commercials for the General (or 1-800-GENERAL), including the latest ones in which the General goes skydiving and whitewater rafting
- (4) Dueling Fire at Big Top fundraiser, Fat City
- (5) *Us Magazine's* new online game, *Six Degrees of Celebrity Dating*



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## music

Kill 'em all and let the carnies sort 'em out: you gotta hand it to Oakland's Annihilation Time (left) — life in their shoes sounds like fiery fun. Too bad they canceled this week's show. Ah well, as the teeny disco ball turns ... there's still the softer, Björk-goes-South American sounds of the enchanting Juana Molina (center), at Yoshi's SF, and the indie-electronica murmurings of Austin, Texas' Octopus Project (right). Shhh.

OCTOPUS PROJECT PHOTO BY AUBREY EDWARDS



#### OUT OF THIS WORLD: 12 GALAXIES DEPARTS

Last week brought more than one hit of sad news, along with the sorrowful tidings of Isaac Hayes' passing. 12 Galaxies owner Robert Levy phoned to tell me that his Mission District venue is closing Aug. 28: "Financially we're no longer able to sustain the business. It's a very competitive city as far as booking live music is concerned." The 500-capacity venue — which spent about \$60,000 on soundproofing when it was hit with neighbor complaints a few years ago — will be sorely missed for its offbeat events, boffo parties (such as the *Guardian's* Goldies), and memory-searing shows by Lightning Bolt, Black Dice, Comets on Fire, Kelley Stoltz, and many others.

Why now? "Our lease is up at the end of the year," Levy says. "Our landlord wanted more than we could conceive doing." Levy now hopes a new face will buy the business. In the meantime he's looking forward to the club's remaining awesome-sounding shows, including SF Indie message board's 10-year anniversary party (Aug. 21) and Parkerpalooza (Aug. 23). "I think," Levy continues, "in a lot of ways we succeeded in what we were trying to do," namely, supporting the local music scene. "We just didn't succeed financially."

## Fated to annihilate

By Kimberly Chun  
 > kimberly@sfbg.com

**SONIC REDUCER** To get the grimy lowdown on East Bay hard rock combo Annihilation Time, you don't have to look very far: try the party-starting band's Oakland townhouse.



"Yeah, it's barely standing," says guitarist Graham Clise with a chorle. Apparently the best party had to be New Year's Eve two years ago, he recalls from San Diego, where the group is taking a break at the beach while on tour with its new third album, *Tales of the Ancient Age* (Tee Pee). "I wake up in the morning, and the entire place is *smashed* — like all the drawers are smashed out. I look out the window, and in the backyard the couch is on fire.

"It's still like that, unfortunately." How much more rawk fun can you have? Hailing from a speedier, hellbent-for-lather breed of '70s-era metal à la Priest mixed with the set-to-pulverize tendencies of SoCal hardcore, *Tales of the Ancient Age* is all about the sloppy good times, rug burns, and all-business dual lead guitars as it stumbles through passes

at skinhead chicks on public trans ("Bald Headed Woman") and bouts of lousy hygiene ("Germ Freak [I Ain't No]"). Could Annihilation Time be the seriously anti-sobriety, hard-rockin' fun-metalists we've been waiting for? Contemplate their comic-book vision of apocalyptic Oaktown rendered by former guitarist Shaun Filley on the cover of *Tales*, and the band seems to slip right in between the politically tinged rigor of High on Fire and the pagan brooding of Saviours, who once lived in Annihilation Time's raging HQ. Exhibit one: Annihilation Time's "Jonestown," far from a righteous wail of despair against groupthink. Instead the band embraces a punkily perverse, Ramones-ish, kicks-first perspective — would Clise partake in the Kool-Aid? "That's my philosophy," he yelps. "I'd give it a try, sure."

The seven-year-old band moved to O-town from the Ventura, Oxnard, and Ojai area about two and a half years ago because "we all decided we were sick of it down there," Clise says. "It seemed like a pretty cool, happening spot. We wanted to try it out. You can get away with anything, too. That's the other cool thing. You're kind of free to do whatever you want, and nobody is going to fuck with you too

much. It's kinda like one of the last free places — where you can be a shithead and get away with it!"

Unfortunately a group also runs the risk of finding their music flying under the radar — into obscurity: *Tales* comes after two other self-released albums and two 7-inches. So this time the band looked to licenser Tee Pee for help. ("We always have big plans of having our own label and getting our shit out there and working hard at it. But the reality is, it's a lot of work and we're kind of sick of having to deal with it. We just want to play music.") The next career move? Annihilation Time may just up and move their party to Pittsburgh, following their relocated vocalist Jimmy Rose. They'll obviously do anything for a ripping yarn — hence the less-than-nostalgic album title. "We chose the name because it sounds all serious and epic," Clise explains. "But we also chose the name because there's a whiskey called Ancient Age — really cheap, really awful stuff. But it always makes for a good night, and there's always a story afterwards." Pittsburgh should watch itself. **SFBG**

*Annihilation Time's Aug. 16 show at The Parkside has been canceled. For future dates go to [www.myspace.com/annihilationtime](http://www.myspace.com/annihilationtime).*

#### NO REST FOR THE TICKETED

##### JUANA MOLINA

The ex-TV comedian plies an arrestingly loopy acoustronica with folk elements plucked from her native Argentina. Wed/13, 8 p.m., \$18. Yoshi's, 1330 Fillmore, SF. [sf.yoshis.com](http://sf.yoshis.com)

##### PASSENGER

The quivering Britpopsters just might break down Rihanna's "Umbrella." Wed/13, 7:30 p.m., \$15. Swedish American Hall, 2174 Market, SF. [www.cafedunord.com](http://www.cafedunord.com)

##### OCTOPUS PROJECT

Samplers are pitted against guitars, and they're all winners. With the Hot Toddlies, Sassy!!!, and Diagonals. Sat/16, 9 p.m., \$10. Bottom of the Hill, 1233 17th St., SF. [www.bottomofthehill.com](http://www.bottomofthehill.com)

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# Punk's latest clubhouse

## Thrillhouse Records throws their biggest bash to date

By Michael Harkin  
> a&cletters@sfbg.com

A fire-breathing dinosaur graces the sign above the entrance to Thrillhouse Records, a Bernal Heights hole-in-the-wall wonder of a record shop. Duck in the door and you'll find several shelves of punk, garage-rock, and metal LPs; cassettes and seven-inch singles; a zine library and a sizeable rack of DIY publications for sale; a mixtape trading bin (make one, leave it, and take one); and an awe-inducing black and white Iron Maiden tapestry that hangs above a colorful array of flyers for local shows past and upcoming. Add to this the impassioned music wafting from the turntable in the corner, and you're fully enveloped in a warm, curious niche of the Bay Area music scene.

The San Francisco underground punk-rock community has found much to celebrate in Thrillhouse, which evolved from a few friends' drunken pipe dreams to a wood, wax, and plastic reality under the benevolent oversight of Fred Schrunck. He's a lanky, meek 26-year-old who wore a black hoodie and a big grin when we met at a coffee shop in SoMa last week. Schrunck was excited about the package slated to show up at the shop that afternoon: a box containing vinyls of the new Black Rainbow single, the label's 11th and newest release, which would hopefully be ready to be folded into seven-inch sleeves upon arrival. Just as exciting was talk of the upcoming Thrillfest, a store-sanctioned live music extravaganza in the dying days of August.

As Schrunck told it, Thrillhouse opened in January 2007 as a not-for-profit record store at 3422 Mission Street: all its proceeds go toward improving the shop and its contents, and it's operated daily by local volunteers in the spirit of the late punk HQ Epicenter on Valencia Street. The label was conjured up mid-2007 by Schrunck and Shawn Mehrens, the vocalist for Thrillfest act Yankee Kamikaze, and store sales have funded the label's new releases and reissues, which include a single by Onion Flavored Rings and a re-ish of Fleshes' *Baby* LP. *The Simpsons* buffs will know the origins of the store's name — it's Milhouse's desired user name for the Bart-coveted video game *Bonestorm*



**Dragon breath, raucous times: Thrillhouse Records is your new punk hang on the border of Bernal.**

PHOTO BY KIMBERLY CHUN

— and the handle speaks considerably to the enthusiasm of the volunteers who pop in and out of the storefront.

Radek Lecyk, a quiet, friendly young man from Poland who moved to San Francisco four years ago, was staffing a four-hour shift at the store one recent Tuesday afternoon. After selecting Fugazi's terrific *Margin Walker* EP (Dischord, 1989) for play on the shop turntable, he explained how he "waited and waited" with anticipation for Thrillhouse's opening after reading about its plans in a 2006 issue of *Maximumrocknroll*. For Lecyk and many others, the store has been a great meeting place for bands and show-goers of all ilks and ages. The shelves reflect the community's generation-spanning nature: new label releases from Shotwell and the Reaction sit comfortably alongside releases from old-schoolers like Hickey, Sharp Knife, and Bobby Joe Ebola and the Children MacNuggits.

Idyllic as all this is, the ultimate get-together is still on the way. "Shitloads of people were in need of shows for summer," explained Schrunck, who earlier this year pleaded with his friends in San Pedro's Toys That Kill and San Diego's Tiltwheel to play SF, where the groups hadn't been in some time. He came up with an incentive: if they made the trip, these outfits could play a super-rad, end-of-summer festival rather than the typical bar gig. Both bands thankfully

agreed, although this meant actually having to deliver on the event. It was an intimidating prospect, but one that proved possible with the assistance of local venue bookers and the store's newsletter, which reeled in enough performers to fill five nights.

Anybody wanting in on the bill needn't worry about booking: there'll be a free-for-all show at a secret city location Aug. 21. "Anybody that shows up with guitars and cymbals can play three songs," exclaimed Schrunck, who also highlighted the Aug. 24, Nor Cal vs. So Cal baseball game at Jackson Park across the street from Thee Parkside, which hosts the festival's final show that night.

Thankfully, the fun won't stop there: attendees can look forward to more label action this year with the release of the new LP by locals Surrender. Schrunck asked if I've ever seen them live before. I hadn't, but it was nothing to be embarrassed about: he smiled and, in the sharing spirit of his label and store, sang their praises: "You should see them sometime — they're really great." **SFBG**

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### ON THE PULSE: JONAS REINHARDT RISES ABOVE



How does one particular sound manage to work its way into one's earhole and lodge itself in the consciousness, cooling its warm jets in the frontal lobes before arranging for a cozier stay elsewhere in the gray matter? For San Francisco musician Jesse Reiner, late of Citay and lately of Jonas Reinhardt, the new age sounds of the latter project likely stemmed from dreamtime as an eight-year-old. "It's funny — I was just thinking about this the other day," he says by phone. "It may have been nap time in third grade when the teacher would play a sound-of-the-seagulls record. Maybe it's early childhood conditioning." Add in a fascination with analog synthesizers and Moogs around the end of high school; a love of Tangerine Dream, Klaus Schulze, and tracks like Pink Floyd's "On the Run"; and the collegiate discovery of composers such as Terry Riley and Morton Subotnik: now you have makings of the man behind the proudly faux persona of the Jonas Reinhardt project, portrayed on the band's MySpace site as a suave, sandaled Euro artist, based in Monaco and dialed in for intense relaxation.

Yet there's nothing fake or contrived about Reiner's band: witness the instrumental combo's recent, jaw-droppingly powerful prog assault at the Hemlock Tavern. I'd dare any school kid to doze through that blistering performance, with Reiner on synths, Reiner's Crime in Choir cohort Kenny Hopper on bass, and Mi Ami's Damon Palermo on drums. Initially unveiled this spring at a Cluster afterparty in Big Sur, Jonas Reinhardt rummages through the more propulsive, hard-rockin' aspects of both Can and Goblin with a transcendence-bent energy only hinted at — by way of the bass-borne, primal glimmers of "An Upright Fortune" and fiery, urgent synth squiggles of "Crept Idea for a Mom" — on the band's nonetheless gorgeous, multitextured self-titled disc, which will be released in November on Kranky (an iTunes-only digital EP comes out at the end of this month). Dare one call this the dawning of a New Rage? This is beat music — pulsing like mirrored hearts on tracks like "Fast Blot Declining" and "Tentshow" — meant for contemplative spirits as well as jittery soles.

And Reiner — long an aficionado of analog synth music that falls under the dread rubric of easy listening or new age — has found plenty of kindred souls of late for this bedroom project turned band: "I used to be able to go to Amoeba a couple years ago and go through this really abandoned section, at the bottom where the overstock bins were, full of new age records, and you could get everything for \$1. Now they're all \$10 and \$15 records." He was approached by Kranky after giving his music to friend and fellow new age buff, Adam Forkner of White Rainbow, who's also on the label.

Where did the audience come from for these ecstatic emanations? Reiner isn't certain, though he theorizes, chuckling: "I think it's because a lot of people have been getting older! For people who come from a punk or indie rock background, maybe this blissed-out new agey stuff is resonating with them." Yet the musician doesn't aim to hit all the snooze buttons in his listeners. "One of the things I want to do with my music is to make it a little edgier than most," he explains. "I don't want it to be too sleepy-naptime music. I want to make sure it gets pushed a little bit."

Jonas Reinhardt's tough backbone comes along with the old-school technology its songs are built on: a Maestro Rhythm King drum machine from the early '70s. "I like the way it's kind of rough-sounding and pretty heavy in a way, whereas most drum machines aren't," Reiner says. The trio runs live drums and keyboards through the machine, which Reiner describes as "this funny caveman way to sequence," creating a "really cool pulse."

From there, it isn't too hard to imagine Reiner and other newer-age indie-rockers pushing from the margins to craft their own cerebrally challenging soundtracks for yoga classes or massage sessions. "I went to Calistoga a month ago, and they had the music playing in the spa," Reiner recalls. "I thought, ah, I'd love to make my own record for this." **(Kimberly Chun)**

### JONAS REINHARDT

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# But is it metal?

## Rock riffs meet classical chops in the hands of Judgement Day

By Dina Maccabee  
 > [a&celetters@sfbg.com](mailto:a&celetters@sfbg.com)

Judgement Day has all the makings of a classic superhero: gritty back-story, freakish features, and extraordinary powers. And for a mutant that's half-string quartet, half-power trio, this triple threat of violin, cello, and drums turns out to be mighty tough.

Dude, seriously, though. Violins are soft. Drums are loud. Is this going to work? Bowed string instruments have put down anchor in a spectacular variety of musical cultures, but aside from Rasputina and Apocalyptica, metal is still relatively undiscovered country — until you've watched the Oakland trio's collection of eccentrically creepy YouTube entries. In the mini-horror flick *Out of the Abyss* (2007), the violin screams and dives over an utterly ruinous wall of thumping, sawing cello while zombies threaten to overturn the Marshall stacks. With a forthcoming second album in the can and plenty of tour miles supporting folks like Mates of State already behind them, it's hard to imagine a rock venue Judgement Day can't annihilate.

Just because these lads can rock 100 watts, though, doesn't mean they can't play a Stradivarius, straight up. This year's self-released EP, *Opus 4 Acoustic* — the followup to their first full-length, *Dark Opus* (self-released, 2007) — shows JD doesn't rely on sheer volume or slick production to achieve Yngwie-worthy intensity.

What to call this deviant half-breed? "We call it string metal," says violinist Anton Patzner. "But it's a little bit debatable whether it's metal." Lewis Patzner, Anton's younger brother and the band's furious low end, remembers when "a big metalhead came up to me after the show and was like, 'Yeah, man, that's metal! You play metal chords, metal rhythms — that's metal.'" Yet Anton remembers another fan who saw things differently: "Your music is sooo beautiful," she said. "It's definitely not metal."

For the Patznerns and drummer Jon Bush, pushing the limits of their instruments and their own virtuosity, hopefully taking a totally psyched audience along for the ride,



**Rock me, Amadeus: Judgement Day in action.**

is more important than impressing the poseur police. "When we play rock music," Anton says, "I'm not trying to copy metal riffs note for note from the guitar." Lewis agrees: "I'm really trying to capture the intention and then translate that to my instrument. It comes out better that way.... Honesty is a really important quality."

And if there's any tradition Judgement Day is truly born of, it seems, it's that of the passionate but savvy professional musician. The Patznerns' parents, not surprisingly, are pro performers and educators — and, full disclosure, my former teachers — who "emphasized the importance of being able to play other musical styles, because they understand the reality of trying to make a living."

For Anton, back in the day, that meant hitting the streets of Berkeley with his fiddle, making tips while working on his chops. When Lewis tagged along one day with his cello, Anton recalls, "I didn't really know what to do, so we started playing metal, and it was a hit." With shout-outs to other "off-center" bands like Thrips, Judgement Day hasn't outgrown those roots, thriving among industry-shunning, genre-defying DIYers that populate the Bay and the nation. Yeah, man, that's metal. **SFBG**

### JUDGEMENT DAY

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grooves



**NAS**  
**Untitled**  
(Def Jam/Columbia)

Jay-Z claims he's "all grown up," but he's still in Pampers compared to former rival Nas. Where maturation for Jay meant knowing what wine to order with fish, for Nas it's using fame and skills to deliver the most powerful political critique mainstream rap has seen since 1991. *Untitled* stands with any golden age classic. As Nas' audience stretches from the 'hood to the suburbs, this disc is among the most important political art of post-9/11 America.

Nas certainly doesn't abandon rap's consumerism, but such references are attenuated: "I'm Huey P in Louie V at the eulogy throwing Molotovs for Emmett," he raps on opener "Queens Get the Money." While he mildly chastises fans — "when I rap about war / They have a tendency to scatter" — the bulk of his critique aims at corporate America and the Bush administration. He rips the media a new one on "Sly Fox," while sparing no one: "I watch CBS and I see BS." "Black President," which matches a 2Pac sample to a marching snare, grapples with real complexity, wanting to celebrate Barack Obama while remaining wary of the promises of all politicians. Still, the album ends with a declaration of Obama as "the next president of the United States," leaving no doubt where his sympathies lie. A dark disc mitigated by hope, *Untitled* challenges mainstream rap to step up its lyrical substance. **(Garrett Caples)**

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**ZS**  
**The Hard EP**  
(Three One G)

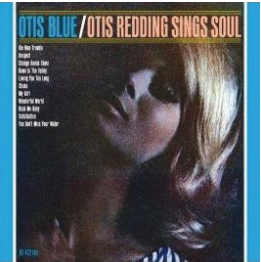
A four-piece made up of some of Brooklyn's finest in the fields of free jazz and noise, Zs excels with high marks across the board in the philosophies of verbatim repetition and seething mechanics. The group unleashes those two principles perfectly on *The Hard EP*, as each member vents ballistic impulses into one giant movement of astounding precision. Throughout its 15-minute sprawl, the four are so accurate in their delivery that you start to question the laws of memory and begin to wonder if some telepathic device factors into the outfit's formula.

Extreme ferociousness marks the EP's single composition, and at times Zs' performance almost seems competitive: I'm picturing the four sitting in a square, egging each other on with taunting eyes and piping their collective animosity into crushing blows. Fussy electric guitar and piercing keys join with sax squawks and bashing snare drum in split-second bursts while tense silent moments of various lengths and spasms of noise alternate. About a minute into the track, the drummer punctuates the hush with a syncopated cymbal thwack, and the piece suddenly evolves into skronked-out rhythms that'll grab and hold your attention for the rest of the chaotic romp. **(Chris Sabbath)**

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**OTIS REDDING**  
**Otis Redding Sings Soul**  
(Atco/Rhino)

It's too bad that "(Sittin' on) The Dock of the Bay," the song Otis Redding is best known for, wasn't a hit until after his 1967 death in a plane crash. Redding was a star in the world of R&B, a terrific singer, songwriter, and performer. His hard-driving soul-shouting and rocked-up grooves appealed to newly adventurous white audiences turned on to soul and blues by British Invasion bands. He was headed for crossover pay dirt.

This 1966 album is a great showcase of his talents, with standout covers like Sam Cooke's "Shake," as well as a fiery take of the Rolling Stones' "(I Can't Get No) Satisfaction." Redding's voice was Southern, raw, and proudly black — a world away from the homogenized soul of Motown. But he recorded with Booker T and the MGs, the incredible Stax house band, and the multiracial group's rock-influenced feel added a unique flavor to Redding's work.

There's no better example than the album's "Respect," the Redding-penned song made famous by Aretha Franklin. Franklin's version is a defiant response to Redding's demand for a little "honor and obey" when he closes the front door. Her groove is elastic and sexy, teasing as she states her case. Redding's is all wham-bam, because-I-say-so, punctuated by the snare pounding out 4/4 time — as traditional a message as the rock feel is fresh.

This reissue's "deluxe" packaging includes an electrifying live set at Los Angeles' Whiskey-a-Go-Go and a stereo mix of the original mono LP. Redding's work is a must for any fan of '60s soul, and *Sings Soul* is a fine place to start. **(JH Tompkins)**

**NICO MUHLY** *Mothertongue* (Bedroom Community/Brassland)

Butcher's knives, banjos, and bowls of whale flesh — not exactly standard-issue components of classical composition, to be sure. But New York City experimentalist Nico Muhly whisks them all into enthralling combinations on his second full-length, *Mothertongue*. A longtime protégé of Philip Glass and frequent collaborator with pop iconoclasts Björk and Will Oldham, the omnivorous twentysomething draws from a dazzling range of inspirations — minimalism, electronics, traditional English church hymns — on the disc's three elaborate song-suites, each pivoting around manipulations of the human voice. Most affecting is "The Only Tune," a hair-raising, banjo-ringing tale of murder recounted by alt-folkie Sam Amidon against murky electronics and occasional blasts of white noise. **(Todd Lavoie)**

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## MUSIC

Forget Michael Phelps, we've got our dream team right here: Heklina (left) dives for gold, while Fudgie Frottage and his drag king crew spit-polish their beam routine.

HEKLINA PHOTO BY LEO HERRERA; DRAG KING PHOTO BY LARRY UTLEY



## Double draggin'

By Marke B.

&gt; superego@sfbg.com

**SUPER EGO** "Last year one of my balls failed to inflate during my opening number 'Big Balls' — but the concept got across, so it wasn't a total disaster," the punky Fudgie Frottage, organizer and host of this year's 13th San Francisco Drag King Contest, told me when I asked him about any unlucky past fake-mustachioed experiences at the event. The show must go on — even through a sheer testicle of will.

Beijing may be in full abs-a-poppin' swing — boo on those new body-covering men's swimming outfits! — but San Francisco's hosting a cross-dressed Olympics of its own, as drag aficionados from around the glistening globe flood in for the always-balls-out Drag King Contest at the DNA Lounge Aug. 16, and then the subletrity-studded Trannyshack Kiss-Off extravaganza at the Regency Center Aug. 23. No fried Tibetan monks on the menu, but dog will indeed be served. Take that, Lang Lang!

The year in drag is turning out to be very auspicious: the Kiss-Off marks the end of Trannyshack's

bloody 12-year weekly run at the Stud. Hostess Heklina ("Press is like crack to me, Marke B. Run my picture and feel my orgasm!") told me back in February that she's hanging up her lamé panties to explore her inner self — and her club's swan song showcases appearances by Lady Bunny, Lady Miss Kier, Ana Matronic, and Justin Bond, as well as a pageant to determine this year's (final?) Miss Trannyshack. Heklina will be beheaded live onstage.

On the slightly hairier hand, the Drag King Contest will display a mucho macho gaggle of faux Ys competing to see who sends up stereotypical misogyny the mostest, replete with jizz-juicing antics, ass-scratching hotties, and performances by Electro the Pop 'n' Lock King, Siemen Marcus, Fakin' Aiken, the Pacmen from Sacramento, and a ton more, plus bonerific cohost the Indra. Think *America's Got Talent* crossed with a monster truck show, add more pubic hair and aerialist burlesque, and you're halfway there.

Fudgie's and Heklina's provenance sprang from SF's early 1990s drag renaissance club Klubstitute. Fudgie (a.k.a. Lu Read) started his legendary Drag Strip party, which ran from 1995 to 1996, when Klubstitute shuttered. (Fun fact: Drag Strip's VIP room was called "Dungeons

and Drag Queens.") Heklina's Trannyshack took the wigged-out craziness from there. Although drag queens get all the freakin' press, and there's still no sustained drag king visibility in the city — "We're looking for our Bizarro RuPaul," says Fudgie of his scene's need for mainstream promotion — I'm sure the drag queen spawn now shooting from Heklina's sticky womb will keep Trannyshack's trashy aesthetic alive and well. As for the kings? Those smokin' papis can perform in my Dumpster bedroom anytime.

Now, who'll kick start the drag bisexual scene? Oh, wait: Tila Tequila. **SFBG**

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Noise blog: Fudgie  
interview, pussy  
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## Tokio Hotel

» **PREVIEW** When I think of German music, Kraut-rock innovators and industrial metal gods usually come to mind. I always assumed Americans generated enough angst, guyliner-donning teenage emo superstars to go around, but a quaint four-piece from Madgeburg, Germany, has proved me wrong.

Tokio Hotel released their debut, *Schrei* (Universal), in their native Deutschland in 2005 — three weeks after the lead vocalist's 16th birthday. Their first single, "Durch den Monsun," instantly reached No. 1 on the German charts, and the pubescent pretty boys were quickly propelled into pan-European superstardom. The band's first tour sold out 43 venues in Germany alone, followed by packed engagements across the continent. Last year's performance in front of the Eiffel Tower drew 500,000 fans. If you watch clips from that show on YouTube, be prepared for low audio quality: it's hard to hear the music over all the fangirl screaming.

After the success of their sophomore effort, 2007's *Zimmer 483* (Universal), and various behind-the-scenes DVDs, Tokio Hotel had all of Europe on lock. So the powers-that-be decided the band was ready for a stab at the only success that matters: the American kind. *Scream*, released stateside in March by Universal, is Tokio Hotel's first album in English and consists solely of translated versions of their earlier hits. ("Spring Nicht" is now "Don't Jump," "Schrei" is now "Scream"). I'd be lying if I said that their songs sounded uniquely German, or even vaguely European. Nope, Tokio Hotel pretty much sounds like the Svengali-produced version of every emo/alt-rock outfit that this country has dreamed up. And they look the part too: boy-band-esque dreamboats who gleaned makeup tips from Robert Smith.

Maybe that's what's so creepily German about Tokio Hotel: they've taken an often-cheesy but largely authentic American genre and repackaged it anew as a heartthrob fantasy for tweens with frizzy hair. Charisma meets efficiency, I guess. **(Laura Mojonnier)**

### TOKIO HOTEL

Tues/19, 9 p.m., \$25. Fillmore, 1805 Geary, SF. (415) 346-6000,

www.ticketmaster.com

Music listings are compiled by Duncan Scott Davidson. The music interns are Ian Ferguson, Laura Mojonnier, and Kat Renz. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 24, for information on how to submit an item to listings.

## WEDNESDAY 13

### ROCK/BLUES/HIP-HOP

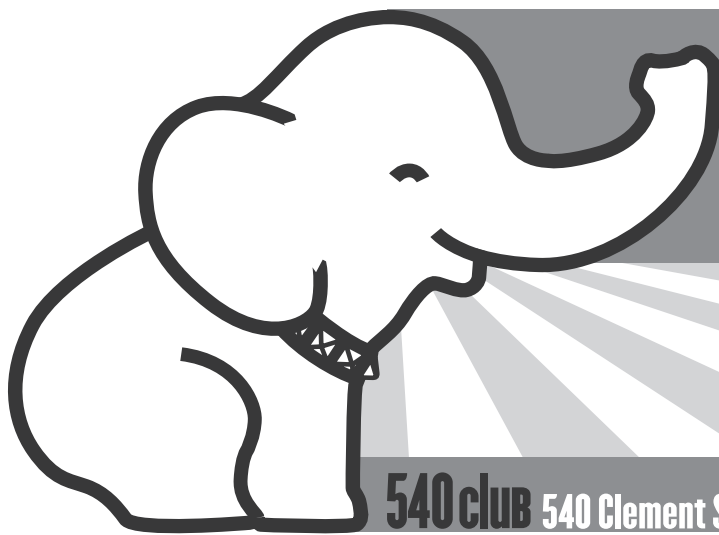
**Los Banos** Bottom of the Hill. 9pm.  
**Bayonics, La Muneca y Los Muertos** Elbo Room. 8pm, \$10. Benefit for the Movement for Unconditional Amnesty.

» **Larry O. Dean and the Honest Mistakes, We Should Be Dead, PowerFlower, Sean O'Brien and His Dirty Hands, Mains, Phamous Phaces, Aerosols** Rock-It Room. 8pm, \$8. "International Pop Overthrow."

» **Mi Ami, Steve Summers, 51717** Hemlock Tavern. 9pm, \$6.

» **Passenger, Loquat** Swedish American Hall, 2170 Market; 861-5016. 7:30pm, \$15.  
**Pentacles, Project Alpha, Nobody Beats, Evacuee** El Rio. 8pm, \$4.  
**Sex Type Thing** Grant and Green. 9pm, free.  
**Strip Mall Architecture, Foxtail Somersault** Café Du Nord. 9:30pm, \$10.  
**Tommy Castro Band** Biscuits and Blues. 8pm, \$20.

CONTINUES ON PAGE 38 »



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JAN FANUCCHI WITH STEVE FREUND  
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FRI. AUG. 15 • DOORS 8 / SHOW 9 • \$13 ADV. / \$15 DOOR

**PERFORMER MAGAZINE PRESENTS**  
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**WELCOMES FRI. AUG. 22**  
DOORS 7 / SHOW 8 • \$20 ADV. / \$20 DOOR

**THE WAYBACKS**  
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SAT. & SUN. AUG. 23 & 24 • \$25 ADV. / \$25 DOOR  
DOORS 8 / SHOW 9 (SAT) • DOORS 7 / SHOW 8 (SUN)

**THE WAIFS**  
KRYSTLE WARREN

PRESENTS TUES. AUG. 26  
DOORS 7 / SHOW 8 • \$21 ADV. / \$21 DOOR

**KAX** 107 FM BECKLEY **SONDRE LERCHE (SOLO)**  
SYLVIE LEWIS

WED. AUG. 27 • DOORS 7 / SHOW 8 • \$10 ADV. / \$15 DOOR

**YONAS MEDIA'S 2ND ANNUAL**  
**BATTLE OF THE BANDS**  
DYNAMIC • JOEL STREETER  
WEATHER PENDING • FRENCH CASSETTES  
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THURS. AUG. 28 • DOORS 7:30 / SHOW 8 • \$13 ADV. / \$15 DOOR

**SHEARWATER**  
WYE OAK • NEAL MORGAN

WED/13  
ROCK/BLUES/HIP-HOP  
CONT>>

**James Jackson Toth, Dutchess and the Duke, Sir Lord Von Raven Rickshaw**  
Stop. 8pm, \$10.

**BAY AREA**  
**Dwele** Yoshi's. 8 and 10pm, \$28.  
**Maybelle** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, free.  
**Vernian Process** Uptown. 9pm, \$7.

**JAZZ/NEW MUSIC**  
**Ben Mercato and the Mondo Combo** Top of the Mark. 7:30pm, \$10.  
**Gauche, Mitch Marcus Session** Amnesia. 8pm, free.

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Thu August 14th  
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Fri August 15th  
Plasterkatz

Sat August 16th  
Sex with No Hands

Sun August 17th  
Midnite Mass

Mon August 18th  
Nada

Tue August 19th  
Ron Thompson  
BLUES NIGHT

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**MUSIC**

**Khalil Shaheed Quartet** Kerouac Alley, Columbus near Broadway; 989-2220. 5pm, free. "Jazz in the Alley."  
**Constantine Maroulis, Vonzell Solomon, David Hernandez** Rrazz Room, Hotel Nikko, 222 Mason; (866) 468-3399. 8pm, \$45.  
**Tin Cup Serenade** Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

**BAY AREA**  
**Le Jazz Hot** Oakland City Center, 12th St at Broadway, Oakl; www.oaklandcitycenter.com. Noon, free.

**Pacific Manouche** Jupiter. 8pm, free.  
**Rob Schneiderman Trio** Anna's Jazz Island. 8pm, \$10.

**FOLK/WORLD/COUNTRY**  
**Kevin McCarthy** Simple Pleasures Café. 8pm, free.

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\$3 Cosmopolitans  
Martinis  
Manhattans  
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415.722.7986

**Juana Molina** Yoshi's SF. 8pm, \$18.

**BAY AREA**  
**Avance** Shattuck Down Low. 8pm, \$5-10.  
**Alexandre Cadarso, Javier Blanco** La Peña Cultural Center. 7:30pm, \$10-20.  
**Jenny Muchumi, Patience Chaitezvi** Freight and Salvage Coffee House. 8pm, \$19.50. "Vakaranga Venharetare: Women of the Spirits."

**DANCE CLUBS**  
**Bondage Playspace** Glas Kat. 9:30pm-2:30am, \$5-7. Death disco, drtty pop, and go-go dancers.  
**Booty Call** The BAR, 456 Castro; 626-7220. 9pm-2am, \$1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.  
**Cathouse** Cat Club. 9:30pm-2am, \$5. Dance the night away to new country and rock. I

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Th 8/14  
Disco Hospital 9pm

Fr 8/15  
Snap-a-licious

Sa 8/16  
Bearracuda 2nd anniversary! 9pm

All male amateur strip show every Sunday @ 9pm

DECO LOUNGE  
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visit decosf.com for more info



guess that's something like the Axl Rose hip shake meets line dancing.  
**Cat's Corner Swing Party** Savanna Jazz. 6:30pm-1:30am, \$8. Dance lessons and live swing bands.

**Coo-Yah** Bruno's. 9pm-2am, free. Dancehall and reggae with DJs Green B and Daneekah.  
**Dead Night** 12 Galaxies. 9pm-2am, \$5. DJ Darkstar Dan spins your favorite Dead tunes. Be grateful.

**Frat House** 440 Castro. 9pm-2am, free. A gay club with paddles and hard-drinking college bros in tighty whiteys slapping one another's asses.

► **Gaudi** Temple, 55 Natoma; www.tem-plestf.com. 9pm-2am, \$8. Live distortion and dub effects over slammin' breakbeats by Gaudi, plus DJs Sep and Janaka Selektas.  
**Little Baobab** 3388 19th St; 643-3558. 10pm-2am, \$5. DJs Darkrum Washington and Walt Diggs spin salsa and reggaeton.  
**Midweek Syndrome** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 10pm-2am, free. DJs Trevor Simpson, Dex Stakker, and Dev E. spin hot house jams for your happy humpday.

► **1964** Edinburgh Castle. 10pm-2am, free. Mod '60s dance party.

**Qoöl** 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.

► **RedWine Social** Dalva. 10pm-2am, free. DJ TophOne and guests spin jazz breaks, '80s, and electro.

**Satellite** Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno.

**Solid Gold** Duplex. 10pm-2am, free. DJs Deedot, ShredONE, and guests spin '70s, '80s, '90s, and future soul.

► **The Soundtrack** Madrone Lounge. 9pm-2am, free. DJs Citizen Ten and Mr. White re-imagine film scores on three turntables to a different wacked-out movie each month.

**Wednesday Sunset Sessions** Americano Restaurant, Hotel Vitale, 8 Mission; 278-3700. 5-8pm, free. DJ Mauricio Aviles spins smooth tunes to help you over hump day.

#### BAY AREA

**Voodoo** Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 8pm, free. DJ Santero and guests spin salsa, samba, merengue, reggaeton, and hip-hop.

## THURSDAY 14

### ROCK/BLUES/HIP-HOP

**Aunt Kizzy's Boyz** Biscuits and Blues. 8 and 10pm, \$15.

**Costa Nova, Big Lion, Cartographer** Red Devil Lounge. 8pm, \$5.

► **Culann's Hounds, Colm O Rain, Ian Thomas** Amnesia. 9pm, \$8.

**Death Valley High, Family Curse, King Loses Crown** Annie's Social Club. 9pm, \$7.

► **Diabolical Biz** Markie Independent. 9pm, \$15.

**Falcor and Friends, David Brogan Group, Kanvus** Café Du Nord. 8pm, \$12.

**Johnny Nitro and the Doorslammers, Jan Fanucchi and Steve Freund, Heavy Petting Zoo** Great American Music Hall. 7pm, \$13.

**Idina Menzel** Palace of Fine Arts, 3301 Lyon; 421-TIXS. 8pm, \$45-59.50.

► **Mindless Things, Touch-Me-Nots, We Should Be Dead** Parkside. 9pm, \$6.

**One Silver Astronaut, Barbary Coasters, Adrian Bourgeois, Laurie Biagini, Hope Chest, Kimberly Trip, Luxury Sweets**

Rock-It Room. 8pm, \$8. "International Pop Overthrow."

**Zs, Late Young, Tea Elles** Hemlock Tavern. 9pm, \$7.

#### BAY AREA

**Jbill** Ashkenaz. 8pm, \$5.

**Loading Zone** Freight and Salvage Coffee House. 8pm, \$19.50.

**Rattlesnake** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.

### JAZZ/NEW MUSIC

**Vijay Anderson Quartet** Café Claude. 7:30pm, free.

**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.

► **Kenny Burrell and the Jazz Heritage All-Stars** Yoshi's SF. 8 and 10pm, \$20. Through Sun/17.

**Constantine Maroulis, Vonzell Solomon, David Hernandez** Razz Room, Hotel Nikko, 222 Mason; (866) 468-3399. 8pm, \$45.

**Mark Robinson** Enrico's, 504 Broadway; 982-6233. 7pm, free.

**RWH and the Jazz Triad** Octavia Lounge, 1772 Market; 863-3516. 8pm, \$10.

**Stompy Jones** Top of the Mark. 7:30pm, \$10.

**Kerry Walsh, Herb Gibson** Savanna Jazz. 7:30pm, \$10.

#### BAY AREA

**Anna Estrada and Her Trio** Anna's Jazz Island. 8pm, \$10.

### FOLK/WORLD/COUNTRY

**Misisipi Rider, Band of Annuals, Casey Prestwood** Hotel Utah Salon. 9pm, \$6.

► **Mountain Boys** Atlas Café. 8pm, free.  
**Pistolera, Forro Brazuca** Rickshaw Stop.



SAT AUG 16<sup>TH</sup>  
**"BOY FOUND FLOATING"**  
 W/GUESTS  
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**JERRY BOMBS AWAY!!**  
**\$4 SAILOR JERRY COCKTAILS**  
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**W/ CHUPA & DAMON**  
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TH **BUILT FOR SPEED**  
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F **PUNK AS F\*CK**  
 W/ DJ MASTER BLASTER

SA **I ♥ Wet Panties**  
*DJ Jules (1984)*

SU **UGLY**  
 W/ DJ ROOSTER

M **Space is the Place**  
 W/DJ Mikey - 60's Psych/Garage Rock

T **BLACK TUESDAYS**  
 W/ THE FIEND

M 4-2, TU 2-2, W-F 4-2, S-S 1PM-2  
**HAPPY HOUR TIL 7PM**  
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8pm, \$12. "Latin Explosion."

► **Matt Pryor, Chris Conley, Garrison Starr** Bottom of the Hill. 8:50pm, \$14.

**Patrick Dyer Wolf** Simple Pleasures Café. 8pm, free.

**Yacouba and the Dogon Lights** Little Baobab, 3388 19th St; 643-3558. 9:30pm, \$5.

#### BAY AREA

**Peppino D'Agostino** Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 8:30pm, \$20.

**Alan Jackson** HP Pavilion, 525 W. Santa Clara, San Jose; 421-TIXS. 8pm, \$39.50-75.50.

**Spanish Harlem Orchestra** Yoshi's. 8 and 10pm, \$24. Through Sun/17.

CONTINUES ON PAGE 40 >>

## OBITUARY

Car Payment, a constant presence as long as we can remember, finally passed. Car Payment was always there for us, in good times and not so good times.

Car Payment is preceded by boy bands, pay phones and pegged pants.

Car Payment is survived by the hourly car-sharing service named Zipcar.

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Saturday August 16  
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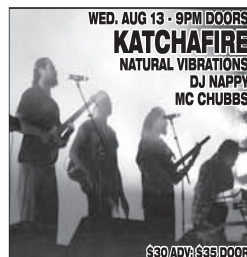
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WED. AUG 13 - 9PM DOORS  
**KATCHAFIRE**  
 NATURAL VIBRATIONS  
 DJ NAPPY  
 MC CHUBBS

\$30 ADV; \$35 DOOR



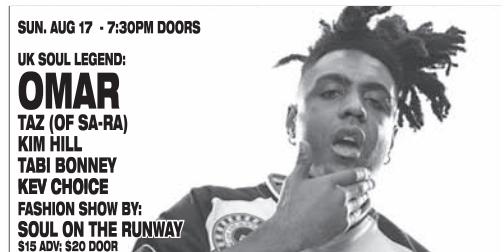
THU. AUG 14 - 9PM DOORS  
**SYSTEM SYN**  
 XP-8  
 DJS: INTONER, DECAY,  
 JOE RADIO

\$5 ADV; \$10 DOOR



FRI. AUG 19 - 9PM DOORS  
**DEVIL DOLL**  
 AT HUBBA HUBBA REVUE

\$12 ADV; \$10-15 DOOR



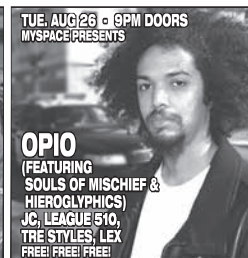
SUN. AUG 17 - 7:30PM DOORS  
 UK SOUL LEGEND:  
**OMAR**  
 TAZ (OF SA-RA)  
 KIM HILL  
 TABI BONNEY  
 KEY CHOICE  
 FASHION SHOW BY:  
 SOUL ON THE RUNWAY  
 \$15 ADV; \$20 DOOR



FRI. AUG 22 - 9PM DOORS  
**DJ QUIK**  
 (WITH FULL  
 LIVE BAND)  
 SAAFI  
 MAVRIK  
 SINCERE  
 DJ FRESH  
 DJ JACK  
 \$25 ADV; \$30 DOOR  
 GUARDIAN



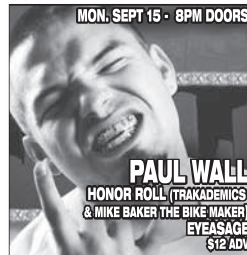
SUN. AUG 24 - 8PM DOORS  
**GORGEOUS FRANKSTEIN**  
 BELLA MORTE  
 CAR BOMB  
 STELLAR CORPSES  
 \$20 ADV; \$25 DOOR



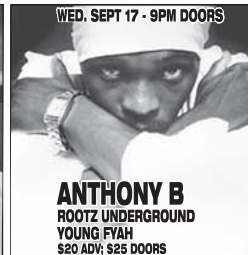
TUE. AUG 26 - 9PM DOORS  
 MYSPACE PRESENTS  
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 SOULS OF MISCHIEF &  
 HIEROGLYPHICS)  
 JC, LEAGUE 510,  
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THU. SEPT 11 - 9PM  
**DIGABLE PLANETS**  
 BLU  
 THE KEY CHOICE ENSEMBLE  
 HAKOBO  
 \$25 ADV  
 GUARDIAN



MON. SEPT 15 - 8PM DOORS  
**PAUL WALL**  
 HONOR ROLL (TRAKADEMICS  
 & MIKE BAKER THE BIKE MAKER)  
 EYEASAGE  
 \$12 ADV



WED. SEPT 17 - 9PM DOORS  
**ANTHONY B**  
 ROOTZ UNDERGROUND  
 YOUNG FYAH  
 \$20 ADV; \$25 DOORS



SUN. SEPT 21 - 8PM DOORS  
**IMPERATIVE REACTION**  
 SITD  
 AESTHETIC PERFECTION  
 DJ DECAY  
 DJ MELTING GIRL  
 \$15 ADV; \$20 DOORS

WED	AUG	13	9PM	KATCHAFIRE
THU	AUG	14	9PM	SYSTEM SYN
FRI	AUG	15	9PM	HUBBA HUBBA REVUE
SAT	AUG	16	8PM	DRAG KING CONTEST
SUN	AUG	17	7:30	OMAR
THU	AUG	21	9:30	MEAT
FRI	AUG	22	8PM	DJ QUIK
SAT	AUG	23	9PM	BOOTIE
SUN	AUG	24	8PM	GORGEOUS FRANKSTEIN
TUE	AUG	26	8PM	OPIO
FRI	AUG	29	9PM	BEARRACUDA MAGNUM
FRI	SEP	05	10M	CREAM
SAT	SEP	06	9PM	NEW WAVE CITY
THU	SEP	11	9PM	DIGABLE PLANETS
FRI	SEP	12	9PM	BOHEMIAN CARNIVAL
SAT	SEP	13	9PM	BOOTIE

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WITH DJ'S DAWN OF SOUND.  
MOODY EVA & MORE  
SOULFUL HOUSE, BREAKS & ELECTRO

8.8  
Fr

"HELLA MAD":  
DJ PROFETA Y MAS  
CUMBIA, HIP HOP, DANCEHALL

8.9  
Sa

"ANGEL MAGIK":  
DJ'S JAH KNO, ICEWATER, YOUNG FYAH  
DANCEHALL, HIP HOP, SOCA

8.10  
Su

"KING OF KING'S":  
DJ'S SMOKE ONE & KURIOS  
REGGAE, DANCEHALL, ROOTS

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TUE: KARAOKE - 8PM SIGN UPS

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ANTHONY B :: SEPT 19TH

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www.shattuckdownlow.com

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• THE MAINS • SEAN O'BRIEN AND  
HIS DIRTY HANDS

Thursday, August 14 • 8pm, \$8  
INTERNATIONAL POP OVERTHROW  
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Friday, August 15 • 8pm, \$10  
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Saturday, August 16 • 8pm, \$10  
INTERNATIONAL POP OVERTHROW  
SAN FRANCISCO 2008!  
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THE CORNER LAUGHERS

Sunday, August 17 • 8pm, \$5  
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MALCONTENT • TERATO  
SAY BOK GWAI • GOLDEN SUPERNOVA

Monday, August 18  
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THURS/14  
CONT>>

DANCE CLUBS

Afrolicious

Elbo Room. 10pm-2am, \$5. Guest hosts DJ Jeremiah and the Afrobeat Nation, and DJ Felina spin Afrobeat, Tropicalia, electro, samba, and funk.

BraziLive

El Rio. 9pm, \$8. DJs play Brazilian dance music, plus live set by Graça Onasile.

Classics

Madrone Lounge. 9pm-2am, free. DJ Dave Paul spins pre-1998 hip-hop classics. You know, before it sucked.

Compression

Temple, 540 Howard; www.templestf.com. 10pm, \$5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.

Guilty Pleasures

Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am. Electro and eclectic beats with Diritihari and guests.

Heart of the City

Otis, 25 Maiden Lane; 298-4826. 9pm-2am, free. DJ Deedot and guests spin '90s hip-hop, soul, '80s, swing, and funk.

1984

Cat Club. 9pm-3am, \$3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.

1002 Nights

Bollyhood Café, 3372 19th St.; 970-0362. 10pm-2am, \$5. DJ Cheb i Sabbah spins danceable world music tracks.

Pacific Standard Time

Levende Lounge. 10pm. DJ Sake1 spins soulful music.

Popscene

330 Ritch. 10pm, \$10. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako.

Toppa Top Thursdays

Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.

Work

Underground SF. 10pm-2am, \$5. VDRK, Futuristic Prince, and Fonzie spin danceable, sonic art.

BAY AREA  
Brothers and Sisters Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. Soulful house and dance music with DJs Dedan, Daniela, and guests.  
Hook Shop Shattuck Down Low. 9pm-2am, free. DJs Moody Eva, Dawn of Sound, Dhamma, and Alonna spin house, breaks, and electro.  
Rock a Hula Forbidden Island Tiki Lounge, 1304 Lincoln, Alameda; (510) 749-0332. 8:45pm-2am, free. DJ "Samoa Boy" Tanoa spins big-band jazz, rockabilly, classic country, '60s soul, island rarities, jump blues, and more.

MUSIC

Selector DJ Sessions Jupiter. 8pm, free. DJ ffood dub, dancehall, jungle, hip-hop and more.

FRIDAY 15

ROCK/BLUES/HIP-HOP

Blue Turtle Seduction, Trevor Garrod, 5 Eyed Hand

12 Galaxies. 9pm, \$15.

Cuban Cowboys, Killian MacGerhaghty Band, Simple Things

Hotel Utah Saloon. 9pm.

Dnae Beats, Millionbucks, Psalm One

Elbo Room. 10pm, \$5-10. "That's the Blap."

Impalers, Part-Tays, Coup de Ska, Green Room Rockers, Revival Sound System

Café du Nord. 9:30pm, \$10.

Frank Innocent, Sugarspun, Foxtail Somersault, Smith Point, Vinyl Candy, Venus and Mars, Downfalls, Gates of Light

Rock-It Room. 8pm, \$8. "International Pop Overthrow."

Lou Dog Trio, Ben Benkert, Space Monkey Gangstas

Broadway Studios. 8pm, \$17.

Or, the Whale, Federalists, Emily Jane

White Great American Music Hall. 9pm, \$15.

Radio Reelers, Double D's, Buzzer, Pink Elephants

Annie's Social Club. 9pm, \$5.

Reckless Kelly, Jason Boland and the Stragglers

Slim's. 9pm, \$15.

75 Degrees, Vinyl Brothers, Colt 75

Red Devil Lounge. 8pm.

Sonny Smith and the Sunsets, Matinees, Dominant Leg

Hemlock Tavern. 9:30pm, \$6.

Mitch Woods

Biscuits and Blues. 8 and 10pm, \$20.

Zepparella, Hot Fog, Francis Bakin

Bottom of the Hill. 10pm, \$14.

BAY AREA  
Bronx, Reel Big Fish, Vandals, Dickies, Germs, TSOL, Agent Orange, H2O, DI, GBH, Ludo, Protest the Hero, Street Dogs, Horropops, Gym Class Heroes, Against Me!, Aggrolites, Rise Against Shoreline Amphitheatre, 1 Amphitheatre Pkwy, Mountain View; 421-TIXS. Noon, \$33. "Vans Warped Tour."  
English Beat 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 10pm, \$25.  
Killing the Dream, Risen, Resist the Right 924 Gilman. 8pm, \$5.  
"San Francisco Summer of Love Revue" Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$14.  
Steve Miller Band, Joe Cocker Concord Pavilion, 2000 Kirker Pass, Concord; 421-TIXS. 8pm, \$31-95.50.

Viva Hate, Druglords of the Avenues, Bruises

Uptown. 9pm, \$10.

JAZZ/NEW MUSIC

Hale Baskin Café Claude. 7:30pm, free.  
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.  
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.  
Barbara Gainer Velma's, 2246 Jerrold; 824-7646. 6pm, free.  
Jim Butler Quartet Savanna Jazz. 8pm, \$5.  
Kenny Burrell and the Jazz Heritage All-Stars Yoshi's SF. 8 and 10pm, \$24. Through Sun/17.  
Constantine Maroulis, Vonzell Solomon, David Hernandez Rrazz Room, Hotel Nikko, 222 Mason; (866) 468-3399. 8pm, \$50.  
Vostok-Zapad, Mobius, Modorass Red Devil Lounge. 8pm, \$20. "Tsoy Story: A Tribute to Victor Tsoy."

BAY AREA  
E.W. Wainwright's African Roots of Jazz Anna's Jazz Island. 8pm, \$14.  
Steve Lucky and the Rhumba Bums Ashkenaz. 9:30pm, \$10-13.  
"Summer Jazz Guitar Intensive" Jazzschool. 8pm, \$10.

FOLK/WORLD/COUNTRY

Golden Loom Simple Pleasures Café. 8pm, free.  
Kitty Rose, Chickwagon, Ashleigh Flynn El Rio. 9pm, \$20. "Save the Wild Mustangs" benefit.

BAY AREA  
Boca do Rio Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 9pm, \$10.  
Conjunto los Pochos, Conjunto Romero La Peña Cultural Center. 8:30pm, \$12.  
Phil Marsh Freight and Salvage Coffee House. 8pm, \$19.50.  
Roy Carrier and the Night Rockers Eagles Hall, 2305 Alameda; (510) 522-7626. 9pm, \$15.  
Spanish Harlem Orchestra Yoshi's. 8 and 10pm, \$28. Through Sun/17.

DANCE CLUBS

Activate Lookout, 3600 16th St; www.lookout.com. 9pm, \$3. DJ and producer Jamie J. Sanchez spins at this weekly, while the male go-go crew Demigods bump and grind.  
Blow Up Rickshaw Stop. 10pm-2am, \$10-15. Indie-pop disco noir presented by Jefrodisiac and Emily Betty with a live set by Eli Smith.

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WED 8/13 DJ SOMEBODY SOMEDAY 10PM

THU 8/14 DJ SNACKFIGHT--NATURAL SELECTION 10PM

FRI 8/15 DJ AC & C.L.A.W.S.

SAT 8/16 DJ RYAN WELLS AND GUEST

MON 8/18 DJ YULE BE SORRY 10PM

TUE 8/19 ALCOHOLOCAUST W/ DJ WHATSHISFUCK AND GUEST

WED 8/20 DJ ERIN 10PM

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40 SAN FRANCISCO BAY GUARDIAN | AUGUST 13 - 19, 2008



**Fat House Fridays** Anú, 43 Sixth St; 543-3505, [www.anu-bar.com](http://www.anu-bar.com). 10pm-2am, free.

The Dirty Duo spin dance records. Fat ones.

**Lookout Weekend** 111 Minna Gallery. 4-9:30pm, \$. 3-5. DJs Shane King, White Girl Lust, Phillie Ocean, Swayzee, and LL Cool DJ spin it to win it at the newest, hottest happy hour jam.

**Loose Stud.** 10pm-3am, \$. “And I’ll stick it / Deep inside,” Iggy Pop screams on the classic track “Loose.” “Yeah, I’ll stick it / Cause I’m LOOSE!” In a similar spirit, DJs Donimo and Six spin electro and indie accompanied by hot go-go boys and vintage porn visuals.

**Loose Joints** Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.

**Mission Bombay** Bollywood Café, 3372 19th St.; 970-0362. 10pm-2am, \$. DJs Vanka, Jimmy Love, Suresh, and Rajah spin

Bhangra, Bollywood, and beyond. **Paris Dakar International** Little Baobab, 3388 19th St; 643-3558. 10pm-2am, \$5. Reggae, dancehall, hip-hop, soul, and R&B with DJ Marco.

**TITS Transfer.** 10pm-2am, \$4. Parker Day brings you this dirty, dirty club with drag performances, go-go dancers, and DJs Baron Von Luxxury, Chelsea Starr, and Lady Meat.

**BAY AREA**

**Flashback Fridays** Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm, \$5-10. Hip-hop and funk with the Oakland Faders, plus resident DJs Spair and Platurn.

**Testify!** Ruby Room. 10pm-2am, free. DJ Jarett Prayers spins electro, punk, Northern Soul, new wave, shoegaze, disco, electro, and rock and roll.

## ROCK/BLUES/HIP-HOP

**Butthole Ufers, Indian Jewelry, Jascha Ephraim** Hemlock Tavern. 9:30pm, \$7.

**D Forrest Day, Shotgun Wedding Quintet, Saurus, Remo Conscious Independent.** 9pm, \$12.

**Fighting the Villain, Swamp Donkey, Letters to Ruin** Broadway Studios. 8pm.

**Going Vertical** Simple Pleasures Café. 8pm, free.

**John Lee Hooker, Jr.** Biscuits and Blues. 8 and 10pm, \$20.

**D Mighty Slim Pickins, Meat Sluts, Tuff Titties** El Rio. 9pm, \$7.

**Octopus Project, Hot Toddlies, Sassy, Diagonals** Bottom of the Hill. 9pm, \$10.

**Onlymen, Soe Sibol, D Jelly Brains** Parkside. 3pm, free.

**D Paul and John, Sentinel, Pleasure Trip, Eric Friedmann and the Lucky Rubes, Walter Clevenger and the Dairy Kings, Corner Laughters, Bobbleheads, Brink, Preoccupied Pipers** Rock-It Room. 7:30pm, \$8. "International Pop Overthrow."

**Smoking Popes, Koufax, Company Car** Slim's. 9pm, \$15.

**Aisha Tyler** Fillmore. 7pm, \$27.50.

**D Wax Museums, Pleasure Kills, Nobunny, Afixit Kids** Annie's Social Club. 9pm, \$8.

**Wonder Bread** 5 Red Devil Lounge. 9pm, \$10.

**BAY AREA**

**Barry Melton Band, Nick Gravenites Band** Ashkenaz. 9:30pm, \$15.

CONTINUES ON PAGE 47 >>



**917 FOLSOM @ 5TH ST.  
SAN FRANCISCO 415-974-1585**

**WEDNESDAY AUGUST 13TH**  
**BARBARY COAST BURLESQUE**  
 DELILAH • SASSY HOTBUNS  
 SAHARAH DUNES • BUNNY PISTOL  
 RUBY WHITE • JOSIE STARR  
**HOSTED BY ISIS STARR**  
 DOORS 8PM COVER \$8

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**ICHI SUSHI HAPPY HOUR**

**THURSDAY AUGUST 14TH**  
**THE FAMILY CURSE**  
 DEATH VALLEY HIGH  
 KING LOSES CROWN  
 DOORS 9PM COVER \$7

**FRIDAY AUGUST 15TH**  
**DEB'S B-DAY/GRADUATION BASH!**  
 RADIO REELERS (1ST SHOW IN 2 YEARS)  
 THEE DOUBLE D'S  
 PINK ELEPHANTS  
 BUZZER  
 DJ'S CAROLYN KEDDY, RYAN WELLS, FLOYD  
 DOORS 8PM COVER \$5 - ONLY!!

**SATURDAY AUGUST 16TH**  
**THE WAX MUSEUMS (TX)**  
 THE PLEASURE KILLS (RECORD RELEASE &  
 TOUR KICKOFF!!) NOBUNNY AIRFIX KITS  
 DOORS 9PM COVER \$8

**SUNDAY AUGUST 17TH**  
**THE QUIET ONES**  
 SCHANDE  
 FACTS ON FILE  
 DOORS 7PM COVER \$6


**MONDAY AUGUST 18TH**  
**MAINROOM MONDAYS**  
 BIG STAGE KARAOKE W/ THE LOVELY EILEEN  
 DOORS 9ISH NO COVER

**EVERY TUESDAY FROM 6-9**  
 SF STANDUP PRESENTS  
**OPEN MIC COMEDY**  
 IN THE BACKROOM

**TUESDAY AUGUST 19TH**  
**DRUNKEN MONKEY**  
 W/ DJ JAWA  
 DOORS 9PM NO COVER  
 SHOT SPECIALS

**COMING SOON**  
 8/20 LEILUJH, FOREIGN CINEMA  
 8/21 SHAMELESS  
 8/22 GOLDEN GODS, MOS GENERATOR  
 8/23 PRANK RECORDS 13TH ANNIV.  
 8/30 ANAL CUNT, ANAL BLAST  
 9/1 MOD

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**MONDAY • AUGUST 18 • 6PM**  
**IMMORTAL TECHNIQUE**

This revolutionary, intense rapper & political activist writes controversial lyrics that deal with issues such as poverty, religion, and racism in a meaningful way. A provoking mix of street Hip Hop with global politics.

**Q BERKELEY:**

**THURSDAY • AUGUST 21 • 7PM**  
**TWO GALLANTS**

Ever since 2002, when Adam Stephens & Tyson Vogel began making noise at house parties & on street corners, they've been carving out their own creative space. They craft emotional, intelligent songs that remind us of America's folk, country, and blues traditions but are fueled with the energy of punk.

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 ANBERLIN ANGELS AND AIRWAVES BEAT UNION BETWEEN THE TREES  
 BRING ME THE HORIZON BROADWAY CALLS CHARLOTTE SOMETIMES  
 CLASSIC CRIME COBRA STARSHIP CONFIDE DEVIL WEARS PRADA  
 DR. MANHATTAN EVERGREEN TERRACE EVERYTIME I DIE FAMILY FORCE 5  
 FOREVER THE SICKEST KIDS FOUR YEAR STRONG FROM FIRST TO LAST GBH  
 GREELEY ESTATES GYM CLASS HEROES HORRORPOPS KATY PERRY LUDO  
 MAYDAY PARADE MC CHRIS NORMA JEAN ORESKA PIERCE THE VEIL PROTEST THE  
 HERO REEL BIG FISH RELIENT K RISE AGAINST SAY ANYTHING SET YOUR GOALS  
 SHWAYZE SKY EATS AIRPLANE STORY OF YEAR THE ACADEMY IS... THE AUDITION  
 THE BRIGGS THE BRONX THE COLOR FRED THE FABULOUS RUDIES  
 THE HUMAN ABSTRACT THE LORDZ THE VANDALS WE THE KINGS**

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 SHORELINE AMPHITHEATRE**

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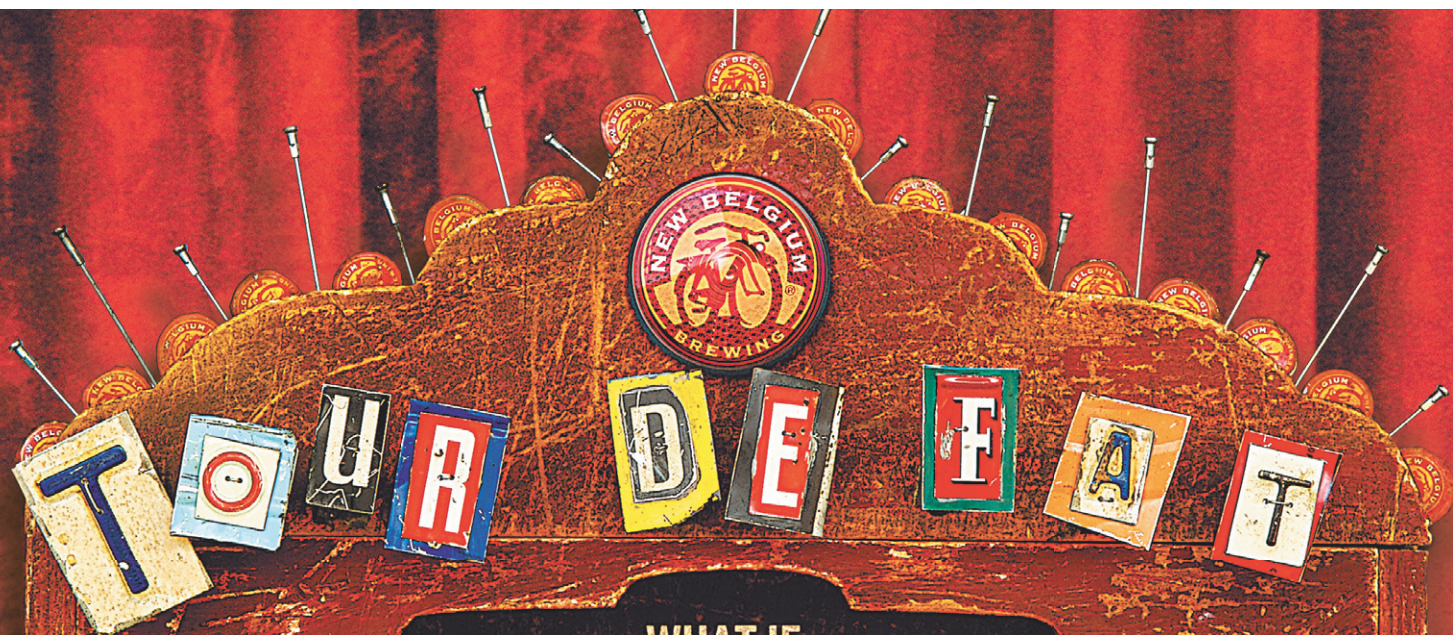
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# BEST OF THE BAY 2008

## THE BEST PARTY OF 2008

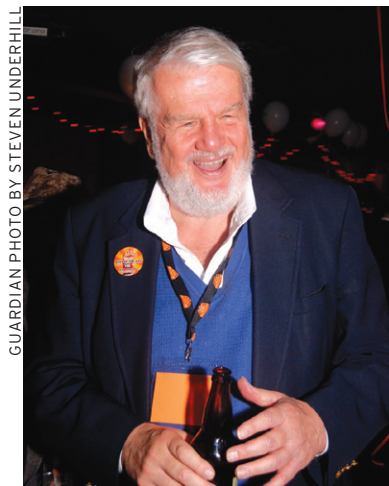
### OUR BEST OF THE BAY WINNERS EVENT AT IOIS FOLSOM



The Devilettes toast the best with Red Hook brews



DJs Richie Panic and Jeffrey Paradise of Blow Up



Guardian publisher Bruce B. Brugmann



Emcee Jello Biafra rallies the crowd



A member of Vau de Vire Society, Best Circus Troupe



Juanita More! and Phil Bekker



Ryan Romana (left) and Bob Duskis (right) of Six Degrees Records, with friends



Katya Ludmilla Smirnoff-Skye, Davesome, and Heklina



Coco Machete of HOTTUB gets frenzied



BEST OF THE BAY WINNERS, 2008

It was, as they say, the best Best Of winners photo ever: on Aug. 7, 300 Guardian Best of the Bay winners showed up at 1015 Folsom (joined by about 2,000 other celebrants later) to be captured on film. The participants were:

1. Sara Brownell, Brew Holster Cult; 2. David Hurwich, Fog City Wrestling; 3. Eddie Dane, Hubba Hubba Revue; 4. Anna Quinones, The Edwardian Ball; 5. Tristan Heydt, Lusty Lady Theater; 6. Miguel Lopez, Sui Generis; 7. Luis G. Yanez, Sui Generis; 8. Sharone Assa, Lusty Lady Theater; 9. Rebekah Evans, Lusty Lady Theater; 10. Fuchsia Black, Lusty Lady Theater; 11. Lilah, Mermaids Cruise; 12. April, Mermaids Cruise; 13. Damian Samuel, Hotel Utah; 14. Callen Cooper, Hotel Utah; 15. Payton Tontz, Golden Gate Integral Counseling Center; 16. Israel Alvarez, Hotel Utah; 17. Stephanie Lindsay, Vau de Vire Society; 18. Erin Blackwood, SF Hash House Harriers; 19. Jim "Big Bidness" Sweeney, Hubba Hubba Revue; 20. Frankie Pazderka, Frankie's Bohemian Café; 22. Nanci Price Scoular; 23. Manesh Kenia, Surya Dub; 24. Alicia Schwartz, Power; 25. Bryan James, West Add Radio; 26. Kerstin Haavim, Reggae Gold; 27. Michael Flor, Imperial Tea Court; 28. Nuvia Cavaseno, Solstice; 29. Andrew Mirabell, Blowjob Sushi; 31. Sean Owens, EXIT Theatre; 32. Miguel Mestayer, SF Hash House Harriers; 33. Andy Kalin, Monkey Yoga; 34. Alona Esposito, West Add Radio; 35. Alex Marsh, Solstice; 36. Matt Budesza, Solstice; 37. Suzanne Jamieson, Erod Foto dot net; 38. Derek Taylor, LARK In the Morning; 39. Chris Ohnesorge, Ex-Boyfriends; 40. Justin Lenzi, Bearacuda; 41. Nacera Mekki, The Fucking Ocean; 42. Suzy Tompkins, SF Hash House Harriers; 43. Ann M. Haebig, SF Bike Coalition; 44. May Cecilia, Patrick and Co.; 45. Mandy Khoshnevisan, Un-Scripted Theater Company; 46. Laura Camp, Monkey Yoga; 47. Cornell Ellerby, Patrick and Co.; 48. Barbara L. Wood, Little Ark Grooming Shop; 49. Wes Ffiedl, Rock Medicine; 50. John Eckstrom, Haight Ashbury Free Clinics; 51. Juanita More 52. Phil Bekker 53. Keisha Williams, That Takes The Cake; 54. Jonathan Mills, CILIS-California Institute of Integral Studies; 55. Amanda Ortmayer, EXIT Theatre; 56. Lisa Aten, SF Hash House Harriers; 57. Forrest Gray, Speakeasy Ales and Lagers; 58. Allison Smith, Speakeasy Ales and Lagers; 59. Sharon Ardiana, Giallina; 60. Holly Stempfen Fink, SF SPCA; 61. Kiska Icard, SF SPCA; 62. Ryan Wilkes, EXIT Theatre; 63. Ed Aten, SF Hash House Harriers; 65. Rev. Mark E. Stanger, Grace Cathedral; 66. Alex Caldun, Sports Basement; 67. Jo Vesco, SF Hash House Harriers; 68. Joe Rogers, Surya Dub; 71. Kush Arora, Surya Dub; 72. Erin Dougherty, SFC Double Dutch; 73. Beatriz Dominguez, Intersection for the Arts; 74. Justin Diedrich, Hot Pink Feathers; 75. Emily Mitra, Dosa; 76. Walter Gomez, House of MORE!; 77. Kelly Malone, Mission Indie Mart; 78. Natasha Lee, Better Living Through Dentistry; 79. Christina Augello, EXIT Theatre; 80. Nici Williams, Brew Holster Cult; 81. Debra Miller, Thrift Town; 82. Micheal Bowie, Centre Court Pro Shop; 83. Sydney Leung, The Endup; 84. Joel Baker, Bourbon and Branch; 85. Pollo Del Mar, Brain Farts Trivia; 86. Hans Pfeifer, Eros; 87. Andy Vellsawami, Eros; 88. Lindsey Quimby, Energy 92.7 FM; 89. Amar Sacadev, Surya Dub; 90. Katherine Hupp, SFC Double Dutch; 91. Rebeka Rodriguez, Intersection For The Arts; 93. John Murray, Rock Medicine; 94. Faiza Baker-Yeboah, World Arts West; 95. Tyese Wortham, World Arts West; 96. Richard Young, Gold Dust Lounge Bandleader; 97. Peter Brooks, Michael the Boxer; 98. Alan Rodriguez, Mighty Dog Walking and Services; 99. Jonathan Tuttle, Alcatraz Island; 100. James Clyde, Vesuvio — Art in the Alley; 101. Ryan Romano, Six Degrees Records; 102. Jane Sumner, Center for Sex and Culture; 103. Shradha Upadhayay, Metro Kathmandu; 104. Josh Cheon, West Add Radio; 105. S. Wendy Lee, Queer Youth Organizing Project/Pride at Work; 106. Grant Doolittle, Please Dress Up; 107. Judy Berberian, Please Dress Up; 108. Dominique De Guzman, Queer Women of Color Media Arts Project; 109. Pan Thomases, Big Dog Bikes; 110. Kirsten Griffith, Stormy Leather; 111. Bryan Dean, A Band Called Pain; 112. Paige Bente, Fog City Wrestling; 113. Brad Wagner the 3rd, Fog City Wrestling; 114. Neal Patel, San Francisco Bike Coalition; 115. "Voyeur" Michael Donohoe, SF Hash House Harriers; 116. Micheal Salmon, Club Sandwich;



117. Mercedes Rubio Romana, Six Degrees Records; 118. Leticia Hernandez, GirlSource; 119. Anayvette Martinez, GirlSource; 120. Lorraine O'Conner, Gold Dust Lounge; 121. V. Velvet, Twilight Vixen Revue; 122. Greg Dewar, N-Judah Chronicles; 123. Rhonda Winter, San Francisco Bicycle Coalition; 124. Allison Walton, Float, Flotation Center and Art Gallery; 125. Filomena Serpa, Float, Flotation Center and Art Gallery; 126. Sara K. Wauman, Ambiance; 127. Phil Boisseau, Palencia; 128. Drey Roxas, Palencia; 129. Nero Caesar, Broken Record Bar; 130. Kate Giuggio, Broken Record Bar; 131. Shawn Brown, Bearacuda; 132. Bob Duskis, Six Degrees Records; 133. BeBe Sweetbriar, Brain Farts Trivia; 134. Ian Chang, DJ Smoove; 135. Roshan KC, Metro Kathmandu; 136. Thomas Pena, Regalito Rosticaria; 137. Natalie Lankes, Ambiance; 138. James D. Martin, CILIS-California Institute of Integral Studies; 139. Scott R. Swanson, Parkside Chiropractic; 140. Eric Sid, Adopt-an-Alleyway (CCDC); 141. Kat Yan Wong, Tat Wong Kung Fu Academy; 142. Carol Salandra, Centre Court Pro Shop; 143. Andrew Scoular, Blue Turtle Cafe; 144. Tim Thompson, Monkey Yoga; 146. Andy Choi, Jubili; 147. Elmer Tosta, San Francisco Bike Coalition; 148. Lynn Schankliess, SF Hash House Harriers; 149. Val Hurysz, SFC Double Dutch; 150. Steve Hemenway, Fog City Wrestling; 152. Dennis Vozaitis, Milano Pizzeria; 153. Casey Lippi, Gold Dust Lounge; 155. Clare Hulme, 500 Club; 156. Kamby Darling, 500 Club; 158. Victor Andersen, Heart of the Castro; 159. Valerie E. Olson, Heart of the Castro; 160. Colin Daly, Ex-Boyfriends; 161. Kelly A. Garton, Hot Pink Feathers; 162. Karin Roper, Pat's Garage; 164. Mel Chen, Queer Women of Color Media Arts Project; 165. Stephanie Foster, Church Street Flowers; 166. Brianna Foehr, Church Street Flowers; 167. Rosa Wong-Chie, Chinatown Alleyway Tours; 168. Alan Tam, Chinatown Alleyway Tours; 169. Angelina Yu, Chinatown Alleyway Tours; 170. Zinian Wu 171. Tina Lucchesi, Down At Lulu's; 172. Andi Yannonne, San Francisco Symphony; 173. Jose Arguelles, Queer Youth Organizing Project/Pride at Work; 174. Giannaria Clerici, Bollyhood Cafe; 175. Suzanne Geneste de Besme, Cake Gallery; 176. Amanda Myers, Energy 92.7 FM; 177. Claudia Munoz, Hot Pink Feathers; 178. Katya Smirnov-Sky, 179. Jo Ann Prompongstorn, Hot Pink Feathers; 180. Deborah Blum, Beretta; 181. Jan Zivic, Vibrant Brains; 182. Lisa Schoonerman, Vibrant Brains; 183. Jessie Chamberlin, Vibrant Brains; 184. Ryan P., West Add Radio; 185. Heklina, Trannyshack; 186. Ian Toll, House of Bagels; 187. Christian Utzman, Un-Scripted Theater Company; 188. Sean Uyehara, San Francisco Film Society (SF360 Film & Club); 189. Anna-Mae Chin, San Francisco Film Society (SF360 Film & Club); 192. Jordi Cortes, Sheila Moon Athletic Apparel; 193. Jesse Miner, Vegan Personal Chef; 194. James Sime, Isotope Comics; 195. Matt Slady, Isotope Comics; 196. Lern Dittfield, Propeller; 197. Carol Queen, PhD, Center for Sex and Culture; 198. Roy Fong, Imperial Tea Court; 199. Roland Ochoa, Reggae Gold; 200. George Bersis, Bean Bag Cafe; 201. Eileen O'Malley, SFCB Volunteer/Bike to Work Day; 202. Kat Krush, Hot Pink Feathers; 203. Michael Onello, Michael the Boxer; 204. Kris Engel, Le Video; 205. Richard Bowen and Michael Hanenburg, Patrick and Co.; 206. Don Hodge, 500 Club; 207. Diane Kudisch, San Francisco Mystery Books; 208. Marcella Gries, The Fucking Ocean; 209. Skott Bennett, Zoo Station; 210. Laura Bellizzi, Hotel Utah; 211. Kalman Muller, American Zoetrope; 212. Sin Cohen, American Zoetrope; 213. Robby Schaffer, American Zoetrope; 214. David Law, Tat Wong Kung Fu Academy; 215. Darryl Hall, Homeless Prenatal; 216. David Robb, Mojo Bicycle Cafe; 217. Matt Ames, Mojo Bicycle Cafe; 218. Adam Smith, Fog City News; 220. Adrian Roberts, Bootie; 223. Libbie Bollinger, Ambiance; 224. Archie Palencia, Palencia; 225. Robert L. Manning, Unity Foundation; 226. Patti M. Davis, Unity Foundation; 227. Paloma Nazario, Lime Restaurant and Lounge; 228. Ike Shehadeh, Ike's Place; 229. Yvette Bonneau, Eatwell Farm; 230. Chuck Bonneau, Eatwell Farm; 231. Joshua Alexander, Joshua Alexander, CMT; 232. Dave Dyson, Un-Scripted Theater Company; 233. Johanna Merriss, SF Hash House Harriers; 234. Tara McDonough, Un-Scripted Theater Company; 235. Pablo J. Espinoza, El Rio; 236. John McDonell, Mojo Bicycle Cafe; 237. Remy Nelson, Mojo Bicycle Cafe; 238. Andrew M. Sullivan, Mojo Bicycle Cafe; 239. Mike Bruce, Mojo Bicycle Cafe; 240. Andrea Boardman, SF Hash House Harriers; 241. Mysterious D (Deirdre Roberts), Bootie; 242. Jill E. Herrera, SFC Double Dutch; 243. Brandon Emile, P. CONTINUES ON PAGE 46 »



# BEST OF THE BAY 2008

## Winners CONT>>

T.B./Hieroglyphics; 244. Terry Barrett, Patrick and Co.; 247. Jane Oliver, Six Degrees/Ripe Fruit; 248. Sarah Garmisa, Queer Youth Organizing Project/Pride at Work; 249. Donna Olson, Hotel Utah; 250. Mat Gibilisco, San Francisco Bike Coalition; 251. Shaun Biven, A Band Called Pain; 252. Sheila Pressley, de Young Museum; 253. Jennifer Gilardi, SF Hash House Harriers; 254. Saralynne Reece, That Takes the Cake; 255. Jeff Hopper, That Takes the Cake; 256. Caesar Black, Fog City Wrestling; 257. Justin Zarrett Blake, Queer Youth Organizing Project/Pride at Work; 258. Paul J. Olszewski, Valencia Cyclery; 259. Ezenilde A. Olszewski, Valencia Cyclery; 260. Elias Spiliotis, The Fucking Ocean; 261. Roger Paul, Balboa Theatre; 262. Kathryn Ando, Center for Sex and Culture; 263. James Kao, GreenCitizen, Inc.; 264. Sheila Moon, Sheila Moon Athletic Apparel; 265. Cherry Lix, Twilight Vixen Revue; 266. Isaac Goldstein, Fog City Wrestling; 267. Kevin Njenga, Greens Sports Bar; 268. Chicano Flame, Fog City Wrestling; 269. Dylan Godwin, Fog City Wrestling; 270. Allison Taylor, SF Hash House Harriers; 271. Sam Clark, SF Hash House Harriers; 272. Anjan Mitra, Dosa; 273. Terry Leong, Presidio Bowling Center; 274. Bill McCarthy, Unity Foundation; 275. Elizabeth A. Ashcroft, Art in the Alley; 276. Laura Schroeder, SF City Guides; 277. Scott Moffett, Dead Channels; 278. Stuart Meislin, Mermaids Cruise; 279. Claudia Lehan, Red Vic Movie House; 280. Samuel Sharkey, Red Vic Movie House; 281. Dave McDonald, National Park Service; 282. Winston Rigby, Greens Sports Bar; 283. Leslie A. Jerdan "On-All-4's," SF Hash House Harriers; 284. Norman Cuming Mutha Wheatley, SF Hash House Harriers; 285. Shannon Dean Miller, Indie Industries; 286. Mike Stone, Indie Industries; 287. Monique Lanchinebre, Homeless Prenatal Program; 288. Carrie Hamilton, Homeless Prenatal Program; 289. Lucia Ray, Homeless Prenatal Program; 290. Jason King, Broken Record Bar; 291. Lola La Mar, Twilight Vixen Revue; 292. James Lee Michelson, LARK in the Morning; 294. Jill Tracy, 295. Liz Maher, Cake Gallery; 296. Dan Simpson, Dead Channels; 297. Talia Brandeis, Black and Blue Tattoo; 298. Seth Bogart, Down at Lulu's; 299. Serge Vladimiroff, Dead Channels; 300. Stephen Parr, Oddball Film and Video.

GUARDIAN PHOTO BY NEIL MOTTERAM

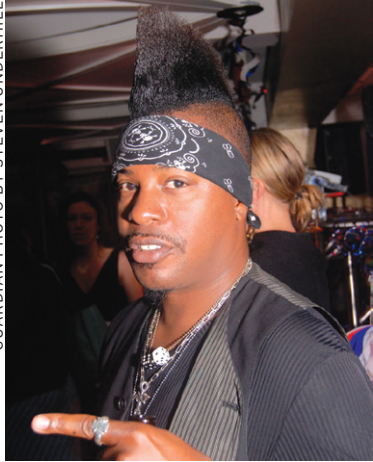


GUARDIAN PHOTO BY STEVEN UNDERHILL



The crew from Broken Record, Best Beer Pong Palace

GUARDIAN PHOTO BY STEVEN UNDERHILL



Shaun Bivens of A Band Called Pain

GUARDIAN PHOTO BY NEIL MOTTERAM



The "God Undress America" burlesque extravaganza

GUARDIAN PHOTO BY NEIL MOTTERAM



Malachi Garza and Local Hero Alicia Schwartz

GUARDIAN PHOTO BY NEIL MOTTERAM



Kylee Swenson of Loquat

GUARDIAN PHOTO BY NEIL MOTTERAM



HOTTUB brings it all onstage



**SAT/16**  
**ROCK/BLUES/HIP-HOP**  
 CONT>>

“Best Intentions: Motown Mania!” Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$18.

**■ Nas, Mos Def, Rakim, Method Man and Redman, Raekwon and Ghostface, Immortal Technique, Dead Prez, Murs, Spank Rock, Wale, Pharcyde** Shoreline Amphitheatre, 1 Amphitheatre Pkwy, Mountain View; 421-TIXS. 11am, \$35.50-75. “Rock the Bells.”

**Petty Theft** Marin Brewing Company, 1809 Larkspur Landing Circle, Larkspur; 461-4677. 5pm, free.

**Rich White Males, Regal Beagle, Idiot Box, Adorkables** 924 Gilman. 8pm, \$5.

**■ Sound Tribe Sector Nine, Bassnectar, Prefuse 73** Greek Theatre, Gayley Road at Stadium Rim Way, Berk; 421-TIXS. 6:30pm, \$39.50.

**Donna Summer** Paramount Theatre, 2025 Broadway, Oakl; 421-TIXS. 8pm, \$45.50-95.50.

**Throwback** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, \$8.

**Zoopy Show** Uptown. 9pm, \$10.

**JAZZ/NEW MUSIC**

**■ Beth Custer Ensemble** Red Poppy Art House. 9pm, \$12-15.

**Lori Carrillo** Café Claude. 7:30pm, free.

**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

**Eric Shiffrin and In the Crowd** Laurel Court, Fairmont, 950 Mason; 772-5152. 7pm.

**Kenny Burrell and the Jazz Heritage All-Stars** Yoshi's SF. 8 and 10pm, \$24. Through Sun/17.

**Constantine Maroulis, Vonzell Solomon, David Hernandez** Rrazz Room, Hotel Nikko, 222 Mason; (866) 468-3399. 6 and 9pm, \$55.

**Rainfall Quartet** Dogpatch, 2496 Third St; 643-8592. 8pm, free.

**Ricardo Scales** Top of the Mark. 9pm, \$10.

**Suzanna Smith** Savanna Jazz. 8pm, \$8.

**Craig Ventresco, Meredith Axlerod** Atlas Café. 4pm, free.

**BAY AREA**

**George Benson, Boney James, Ramsey Lewis, Norman Brown's Summer Storm** Concord Pavilion, 2000 Kirker Pass, Concord; 421-TIXS. 4pm, \$25-69. “JVC Jazz Festival.” **Jonathan Stein Experiment** Jazzschool. 8pm, \$10.

**Patrick Wolff Trio** Jupiter. 8pm, free.

**Sylvia Pengilly** Expressions Gallery, 2035

Ashby, Berk; (510) 644-4930. 7pm, free.

**V-Note** Anna's Jazz Island. 8pm, \$14.

**FOLK/WORLD/COUNTRY**

“Breakfast with Enzo” Bernal Heights Neighborhood Center, 515 Cortland; 206-2140. 10am, \$3.

**Tamara Engle, Amy Meyers, Judea Eden** El Rio. 3pm.

**Manicato** Bollyhood Café, 3372 19th St.; 970-0362. 10pm.

**■ Jason Webley, Mark Growden, Amy Denio, Duckmandu, Sansa Asylum, Dan Cantrell** 12 Galaxies. 9pm, \$12. “Monsters of Accordion.”

**BAY AREA**

**Los Boleros** La Peña Cultural Center. 9:30pm, \$10.

**■ Crooked Jades** Freight and Salvage Coffee House. 8pm, \$19.50.

**Spanish Harlem Orchestra** Yoshi's. 8 and 10pm, \$28. Through Sun/17.

**DANCE CLUBS**

**Afro Joint** 222 Club. 9pm-2am, \$5-7.

Excursion into Afrobeat and all of the music of the African diaspora.

**Fauxgirls!** Kimo's. 10pm, \$10. Don't miss this trompe l'oeil girly show. In the words of Austin Powers: “It's a man, baby!”

**Frisco Disco** Transfer. 10pm-2am. Richie Panic and Jefrodisiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.

CONTINUES ON PAGE 49 >>



# temple

N I G H T C L U B

FRIDAY • AUGUST 15th

## REMEDY

FEATURING

**BRIAN SALAZAR**  
**JAYVI VELASCO**  
**PAOLO DAVA**  
**LITO WEAPON**

FREE BEFORE 11PM w/ RSVP!

SATURDAY • AUGUST 16th

## OPULENT TEMPLE

FEATURING

**ALI B**  
**SYD GRIS**  
**SEN-SEI - LIVE**  
**W/ANDREW PHELAN**

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WEDNESDAY • AUGUST 13th

## GAUDI

DUB & BREAKS TOUR

THURSDAY AUGUST 14th

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THE 13TH ANNUAL SAN FRANCISCO

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SATURDAY AUGUST 16

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 (Pets Are Wonderful Support)

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emcees:  
 FUDGIE FROTTAGE  
 THE INDRA

starring:  
 ELECTRO  
 “The Pop N’ Lock King”  
 FAKIN’ AIKEN  
 PACMEN  
 KITTY KITTY BANG BANG  
 MIGHTY SLIM PICKINS  
 MOMMA’S BOYZ

judges:  
 SISTER ROMA  
 BUCK NAKED  
 SIMONE DeLaGETTO

featuring  
 JAY WALKER  
 SHACK “The Shack”  
 SHACKWELL  
 DELICIO DEL TORO  
 L. RON HUBBY  
 SEIMEN MARCUS

djs:  
 JUANITA MORE!  
 D.I.E.


**8pm - 2am**

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# SAN FRANCISCO'S **OUTSIDE LANDS** MUSIC & ARTS FESTIVAL

Next  
Weekend!

**GOLDEN GATE PARK • SAN FRANCISCO, CA**

**FRIDAY, AUGUST  
22ND AT 5PM**

**RADIOHEAD**

**BECK**

**MANU CHAO**

**THE BLACK KEYS**

**COLD WAR KIDS**

**STEEL PULSE**

**LYRICS BORN**

**BLACK MOUNTAIN**

**BENEVENTO/RUSSO DUO**

**THE FELICE BROTHERS**

**HOWLIN RAIN**

**THE DYNAMITES**

**FEAT. CHARLES WALKER**

**CARNEY**

Lineup subject to change.

**SATURDAY, AUGUST  
23RD AT 1PM**

**TOM PETTY**

**& THE HEARTBREAKERS**

**BEN HARPER &**

**THE INNOCENT CRIMINALS**

**PRIMUS • CAKE**

**STEVE WINWOOD • CAFÉ TACVBA • LUPE FIASCO**

**REGINA SPEKTOR • GALACTIC'S CRESCENT CITY**

**SOUL KREWE FEAT. THE DIRTY DOZEN HORNS**

**M. WARD • DEVENDRA BANHART**

**MATT NATHANSON • TWO GALLANTS • DREDG**

**ABIGAIL WASHBURN & THE SPARROW QUARTET**

**FEAT. BÉLA FLECK • THE WALKMEN • KAKI KING**

**THE COUP • LIARS • DONAVON FRANKENREITER**

**NELLIE MCKAY • GOAPELE • SEAN HAYES**

**RUPA & THE APRIL FISHES**

**THRIVING IVORY • EVEREST**

**SUNDAY, AUGUST  
24TH AT 1PM**

**JACK JOHNSON**

**WILCO • WIDESPREAD PANIC**

**RODRIGO Y GABRIELA**

**BROKEN SOCIAL SCENE • ANDREW BIRD**

**SHARON JONES & THE DAP-KINGS**

**DRIVE-BY TRUCKERS**

**TOOTS & THE MAYTALS • STARS**

**ROGUE WAVE • ALO • JACKIE GREENE**

**LOS AMIGOS INVISIBLES**

**MIKE GORDON • THE COOL KIDS**

**GRACE POTTER & THE NOCTURNALS**

**LITTLE BROTHER • BON IVER • VIENNA TENG**

**THE MOTHER HIPS • THE MIGHTY UNDERDOGS**

**FEAT. GIFT OF GAB, LATEEF AND HEADNODIC**

**NICOLE ATKINS & THE SEA**

**SILA & THE AFROFUNK EXPERIENCE • K'NAAN**

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- ECO LANDS - AN INTERACTIVE CONSERVATION HAPPENING
- WINEHAVEN - BRINGIN' WINE COUNTRY TO THE PARK!
- CELEBRATION OF UNDERGROUND & OUTSIDER ART
- A TASTE OF THE BAY AREA'S WORLD RENOWNED CUISINE

**NOTE:** We encourage you to take public or alternate means of transportation. For more info on MUNI, BART, directions or parking your bike at the festival go to [www.sfoutsidelands.com](http://www.sfoutsidelands.com).

**[www.SFOutsidelands.com](http://www.SFOutsidelands.com)**





## SAT/16 ROCK/BLUES/HIP-HOP

CONT&gt;&gt;

**Funkside** Nickie's. 10pm-2am, \$5. Toph One and special guests bring you classic hip-hop, funk, soul, and Bay bangers.

» **Hellatight** Amnesia. 9pm-2am. Hip-hop, '80s, and electro with DJs Vinnie Esperza and Asti Spumanti.

**Latin Night** El Rincon. 9pm-2am. Reggaetón, salsa, hip-hop, bachata, and club hits with the best Latin DJs in the business.

**Nightbeat** Edinburgh Castle Pub. 10pm-2am, \$5. '60s soul with DJs Lucky and Primo.

» **NonStop Bhangra** Rickshaw Stop. 9pm, \$15. Bhangra beats from resident DJs Jimmy Love and Pardesi and guests.

**Northern Soul** 916 Li Po, 916 Grant; 982-0072. Uptempo '60s soul on 45 in the cozy confines of Li Po's basement.

**Paris Dakar International** Little Baobab, 3388 19th St; 643-3558. 10pm-2am, \$5. Reggae, dancehall, hip-hop, soul, and R&B with DJ Sogui.

**Prince vs. Michael** Madrone Lounge. 8pm-2am, \$5. DJs Dave Paul and Jeff Harris have really boring DJ names — none at all, really — but they sure know their Prince and MJ.

» **Saturday Night Soul Party** Elbo Room. 10pm-2am, \$5. DJs Lucky, Paul Paul, and Phengren Oswald spin butt-shakin' '60s soul on 45.

**Smut** Matador, 10 Sixth St; 863-4629.

10pm-2am, \$5. DJs Rchrd Oh?!, Eli Glad, Pat Swayzak, and Mike Winner spin electro-rock and dirty electro.

**El Superritmo** Make-Out Room. 10pm-2am, \$5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa. **Surfer Saturdays** Lookout, 3600 16th St; www.lookout.com. Homo hotties in board shorts and flip-flops surf the dance floor. Shaka brah!

» **Wake the Town** Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Also Sun/20 at Madrone Lounge. Selectors Duke, Revival Sound System, and special guests spin ska, rocksteady, and early reggae on vinyl.

### BAY AREA

**Magic Milkcrates** Kingman's Lucky Lounge. 9pm-2am, free. Soulful organica meets electronica with DJ Flood.

**Pop History 101** Ruby Room. 10pm-2am. Join professors Botello and Tolle for a crash course.

**Smooove Saturdays** Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm-2am, \$5-10. Future funk, neo-soul, dancehall, old-school, and new-school with DJs Wisdom and Jamo.

## SUNDAY 17

### ROCK/BLUES/HIP-HOP

» **Jeppe, Gravy Train, Hottub** Bottom of the Hill. 9pm, \$10.

» **Judgement Day, Geographer, Cotillion** Café du Nord. 9pm, \$10.

**Quiet Ones, Schande, Facts on File** Annie's Social Club. 7pm, \$6.

**LYV, Malcontent, All Future Years, Terato** Rock-It Room. 8pm, \$5.

» **Skeletonwitch, Scarecrow, Killgasm,** Passive Aggressive Parkside. 8pm, \$12.

### BAY AREA

**Metro Sonic Tone** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, free.

### JAZZ/NEW MUSIC

**Sony Holland** Café Divine, 1600 Stockton; 986-3414. 7pm, free.

**Kenny Burrell and the Jazz Heritage All-Stars** Yoshi's SF. 2pm, \$5-20; 7pm, \$24. Through Sun/17.

**Randy Craig Trio** Bollyhood Café, 3372 19th St.; 970-0362. 11am, \$2.

**Rob Modica and Friends** Simple Pleasures Cafe. 3pm, free.

**San Francisco Opera** Sigmund Stern Grove, 19th Ave and Sloat, SF; www.sterngrove.org. 2pm, free.

**Savanna Jazz Trio Jam Session** with Michael Jones Savanna Jazz. 7:30pm, \$5.

**Vince Lateano Quartet** Dogpatch, 2496 Third St; 643-8592. 4:30pm, \$5.

### BAY AREA

**In Jazz We Trust** Anna's Jazz Island. 8pm, \$12.

**Inspiration Sextet** Jazzschool. 8pm, \$10.

» **Kaz George Quartet** Jazzschool. 4:30pm, \$10.

**Lili Layton** Town Center, 100 Corte Madera Town Center, Corte Madera; 924-2961. 2-4pm, free.

**Natural Gas Jazz Band** Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 2pm, \$5.

### FOLK/WORLD/COUNTRY

» **Disciples of Markos, Helladelics, Deli Kanl** Amnesia. 8pm, \$10.

**Missouri Mule, Feels Like Fire** Parkside. 5pm, free.

### BAY AREA

**Ahimsa** Ashkenaz. 8pm, \$10-15.

**Dark Hollow Band** Jupiter. 5pm, free.

**Edlos** Freight and Salvage Coffee House. 8pm, \$19.50.

» **Spanish Harlem Orchestra** Yoshi's. 2pm, \$5-24; 7pm, \$28.

**"Starry Irish Music Session"** Starry Plough. 8-11pm. With Shay Black.

### DANCE CLUBS

**Club Havana** Jelly's. 4pm, \$10. With live salsa by Rumbache, plus DJ Walt Digz and great Cuban BBQ.

» **Dub Mission** Elbo Room. 9pm-2am, \$6 Dub, roots, and classic dancehall with DJs Sep, Jah Yzer, and Shockman.

**Endup** 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am,

\$12: "Super Soul Sundayz," come back to Sunday church with DJ David Harness and guests.

**Salsa Sundays** El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.

**Salsa Sundays** El Rio. 3pm, \$8. Live salsa by Danilo y Orquestra Universal, plus free BBQ and dance lessons.

**Sun-Daze** Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.

**Tea Dance** Stud. 5-10pm, \$5. With DJ Jimmy Strano.

**Wake the Town** Madrone Lounge. 10pm-2am, free. Selectors Duke, Revival Sound System, and special guests spin ska, rocksteady, and early reggae on vinyl.

### BAY AREA

**Industry Night** Kingman's Lucky Lounge. 9pm-2am, free. Soulful grooves with DJ

Franchise. For service industry workers.

» **King of Kings** Shattuck Down Low. 8pm-2am, \$6-8. Smoke-One and Common Sensi play reggae, dancehall, roots, and lovers' rock.

**Noches de Vudu** Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. Salsa, samba, reggaetón, and Latin hip-hop with DJ Erick Santero and rotating DJs.

## MONDAY 18

### ROCK/BLUES/HIP-HOP

**Fuck the Informer, Particus, Nervous Tics** Bottom of the Hill. 9pm, \$8.

CONTINUES ON PAGE 50 &gt;&gt;




<b>WED</b> 8/13 9PM/\$10	A BENEFIT FOR IMMIGRANT'S RIGHTS <b>SECRETO</b> (CONTROL MACHETE), <b>NEW EARTH CREEPS,</b> <b>7TH ST. SOUND</b> & SURPRISE GUESTS
<b>THU</b> 8/14 10PM \$6	AFRO-TROPI-ELECTRIC-SAMBA-FUNK <b>AFROLICIOUS</b> <b>JEREMIAH &amp; THE</b> <b>AFROBEAT NATION</b> AND <b>DJ FELINA</b>
<b>FRI</b> 8/15 10PM \$10/\$5 BEFORE 11PM	MACHETE VOX PRESENTS <b>THAT'S THE BLAP</b> HOSTED BY <b>GIFT OF GAB</b> (BLACKALICIOUS) FEAT. <b>DNAE BEATS,</b> <b>MILLIONBUCKS,</b> <b>PSALM ONE</b> <b>DJS ARON &amp; B-CAUSE</b>
<b>SAT</b> 8/16 10PM \$5/\$10	SPINNING '60S SOUL 45'S <b>SATURDAY NIGHT</b> <b>SOUL PARTY</b> WITH <b>DJS LUCKY, PHENGREN</b> <b>OSWALD, PAUL PAUL</b> \$5 IN SEMIFORMAL ATTIRE \$10 IN STREET CLOTHES
<b>SUN</b> 8/17 9PM \$6	<b>DUB MISSION</b> PRESENTS THE BEST IN DUB, ROOTS AND CLASSIC DANCEHALL WITH <b>DJ SEP</b> <b>JAH YZER</b> (JAH WARRIOR SHELTER HIFI) AND <b>SHOCKMAN</b>
<b>MON</b> 8/19 9PM \$5	\$2 DRINK SPECIALS <b>KABUKI BOMB</b> STAGE III: <b>LYV, ALL AGES,</b> <b>PHOENIX ASH,</b> <b>PREVIOUSLY ON LOST</b> (WY)
<b>TUE</b> 8/20 9PM \$7	LIVE BRAZILIAN MUSIC & DANCING <b>BOCA DO RIO</b> PLUS <b>DJ FELINA</b>
<b>WED</b> 8/13 9PM \$7	ELBO ROOM PRESENTS <b>GET BACK LORETTA</b> <b>MAN WITHOUT WAY,</b> <b>TH' MOONLIGHT SEXY,</b> <b>THE BRUISES</b>

**UPCOMING**  
**THU 8/21 AFROLICIOUS**  
**SAT 8/23 LEGENDARY HIEROGLYPHICS**  
**2: SCARUB, OPIO, LUCKYIAM,**  
**APLUS**  
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WEDNESDAY, 8/13 · BEER DRINKIN' ACOUSTIC 8:30 PM \$5 <b>TODD SHIPLEY</b> Coexist <b>Mary Margaret</b>
THURSDAY, 8/14 · 9 PM \$6 TIX AT TICKETWEB <b>BAND OF ANNUALS</b> Casey Prestwood Gayle Lynn's Boiled Peanuts
FRIDAY, 8/15 · 9 PM \$8 TIX AT TICKETWEB <b>THE CUBAN COWBOYS</b> (acoustic) <b>Killian MacGeraghty Band</b> The Simple Things
SATURDAY, 8/16 · 9 PM \$8 TIX AT TICKETWEB <b>Kitchen Fire</b> <b>CROOKED ROADS</b> Tiny Television
SUNDAY, 8/17 · 9 PM \$6 <b>BLAMMOS</b> Drone Hooligan
MONDAY, 8/18 · SIGN UP @ 7:30 PM · FREE BAY GUARDIAN READERS POLL BEST OPEN MIC! <b>OPEN MIC WITH JJ SCHULTZ</b>
TUESDAY, 8/19 · 8 PM \$12 TIX AT TICKETWEB <b>ROCCO DELUCA</b> <b>Aylward SarnoSilva</b> Brittain Ashford
WEDNESDAY, 8/20 · 9 PM \$6 <b>PHOTONS</b> Sequencer The French Semester Nobody Beats
THURSDAY, 8/21 · 9 PM \$10 TIX AT TICKETWEB <b>AA BONDY</b> <b>Calico Horse</b> +special guest
FRIDAY, 8/22 · 9 PM \$8 TIX AT TICKETWEB <b>JEFF ROLKA</b> <b>Two Sticks</b> <b>Adrian Bourgeois</b> Jake Morgan
SATURDAY, 8/23 · 9 PM \$8 TIX AT TICKETWEB <b>FREEMAN</b> +special guests
SUNDAY, 8/24 · 9 PM \$8 <b>FOXTAILS BRIGADE</b> <b>Kenneth Pattengale</b> Patrick Ferris
MONDAY, 8/25 · SIGN UP @ 7:30 PM · FREE BAY GUARDIAN READERS POLL BEST OPEN MIC! <b>OPEN MIC WITH JJ SCHULTZ</b>
TUESDAY, 8/26 · 8 PM \$12 TIX AT TICKETWEB <b>ROCCO DELUCA</b> <b>Pawnshop Kings</b>

*happy hour weekdays 4-7 pm*



**WEDNESDAY AUGUST 13 10PM**  
**BENDER PRESENTS**  
**GET LUCKY**  
WITH **DJ RICK STONE & DJ CANDY**

**THURSDAY AUGUST 14 9:30PM, NO COVER!**  
**KISSING BOOTH**  
**DJS J.O.R.Y. & K.Y.L.E. SPINNING**  
**INDIE ROCK & MORE.**

**FRIDAY AUGUST 15 6PM, \$10-\$20 SLIDING SCALE**  
**SNOG: A SINGLES PARTY THAT**  
**DOESN'T SUCK**  
WITH **DJS SHAWN OLSEN & DYLAN**  
**LOVETT SPINNING 80'S**  
**KISSING BOOTH, SCAVENGER HUNT,**  
**RAFFLES, & CONTESTS**

EVERY FRIDAY AT 10PM \$5  
**"LOOSE JOINTS"**  
W/ **DJS THOM THUMP**  
**DAMON BELL & CENTIPEDE**  
RARE GROOVE, FUNK, SOUL, HIP-HOP,  
AFRO-BEAT, LATIN AND MORE

**SATURDAY AUGUST 16 7PM, \$10-20 SLIDING SCALE**  
**PROGRESSIVE READING SERIES**  
**JONATHAN FRANZEN, DAVY ROTHBART, TOM**  
**BARBASH, MICHELLE TEA, MATTHEW ECK,**  
WITH MUSIC BY REBECCA LICHTENFEL HOSTED  
BY STEPHEN ELLIOTT, PROCEEDS BENEFIT PRO-  
GRESSIVE CONGRESSIONAL CANDIDATES

EVERY SATURDAY AT 10PM, \$5  
**EL SUPERRITMO**  
WITH **ROGER MAS & EL KOOL KYLE**  
CUMBIA DANCEHALL BOMBA PLEMA & SALSA

**SUNDAY AUGUST 17 8PM, \$10**  
**DAVE DONDERO**  
**AMANDA JO WILLIAMS · TOM HEYMAN**  
EARLY START TIME!

**MONDAY AUGUST 18 7PM, NO COVER!**  
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★ Thu 8/14 **THE MINDLESS THINGS**  
9PM \$6 **THE TOUCH-ME-NOTS**  
**WE SHOULD BE DEAD (IRELAND)**

★ Fri 8/15 **DJ MAG-LITE**  
9PM FREE

★ Sat 8/16 **HAPPY HOUR SHOW**  
3PM FREE **THE ONLYMEN**  
**JOE SIBOL**  
**D'JELLY BRAINS**

9PM \$7 **ALCOHOLCAUST**  
PRESENTS  
**GEORGIE'S (UNKO ATAMA)**  
**BIRTHDAY PARTY**  
**DEAD RINGERS**  
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**BANDA NEWSSENSE**

★ Sun 8/17 **TWANG SUNDAY**  
5PM FREE **MISSOURI MULE**  
ALL AGES **FEELS LIKE FIRE**

8PM \$10/\$12 **WHORE FOR SATAN**  
ALL AGES PRESENTS  
**SCALETOMNITCH**  
**SCARECROW**  
**KILLGASM**  
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★ Tue 8/19 **THE DEVIL'S OWN**  
8PM \$7 **THE REVEREND DEADEYE**  
**THE PINE HILL HAINTS**

UPCOMING:  
8/20 - WIRETAP BENEFIT - CHINESE  
BOOKIE, SQUEEKY RICE  
8/22 - COBRA SKULLS, OLEHOLE, THE  
NEW TRUST, GUNNER  
8/23 - THE SWINGIN' UTTERS,  
THE LOWDOWNS  
8/24 - THRILLFEST! NOTHINGTON, TOYS  
THAT KILL, UNDERGROUND RAILROAD  
TO CANDYLAND, WHISKEY SUNDAY,  
BLOND AMBITION, YANKEE KAMIKAZE  
8/29 - INTRONAUT, MOUTH OF THE  
ARCHITECT, BEHOLD..THE  
ARCTOPUS, GRAYCEON

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**WEDNESDAY AUGUST 13 • 7:30PM • \$15 (INDIE) ALL AGES UPSTAIRS AT THE SWEDISH AMERICAN HALL**

**PASSENGER**  
**LOQUAT (ACOUSTIC)**

---

**WEDNESDAY AUGUST 13 • 9:30PM • \$10 (INDIE)**

**STRIP MALL ARCHITECTURE**  
 (MEMBERS OF HALOU)  
**FOXTAIL SOMERSAULT**  
**SWEET TRIP**

---

**THURSDAY AUGUST 14 • 8PM • \$12 (ROCK/JAM)**  
**FALCOR AND FRIENDS PRESENTS:**

**DAVID BROGAN GROUP**  
 (OF ALO)  
**KANVUS**

---

**FRIDAY AUGUST 15 • 9:30PM • \$10 (SKA/ROCK)**

**THE IMPALERS**  
**THE PAR-TAYS**  
**COUP DE SKA**  
**GREEN ROOM ROCKERS**  
**REVIVAL SOUND SYSTEM**

---

**SUNDAY AUGUST 17 • 9PM • \$10 (INDIE)**  
**THE BAY BRIDGED PRESENTS:**

**JUDGEMENT DAY**  
**GEOGRAPHER (CD RELEASE!)**  
**COTILLION (MEMBERS OF BRIGHT EYES, BOTTICELLIS, JUDGEMENT DAY)**

---

**MONDAY AUGUST 18 • 7:30PM • \$18/\$20 (AVANT-CLASSICAL)**  
**ALL AGES UPSTAIRS AT THE SWEDISH AMERICAN HALL**  
**BRASSLAND AND BEDROOM COMMUNITY PRESENT:**  
**THE 802 TOUR FEATURING:**  
**NICO MUHLY**  
**DOVEMAN**  
**SAM AMIDON**

---

**WEDNESDAY AUGUST 20 • 8:30PM • \$10 (INDIE)**

**GOH NAKAMURA**  
**(RECORD RELEASE!)**  
**SCRABELL**  
**MICHELLE AMADOR**

---

**THURSDAY AUGUST 21 • 9PM • \$10 (INDIE)**  
**FILTER MAGAZINE PRESENTS:**

**JACKPOT**  
**TWO SHEDS**  
**KINGS & QUEENS**  
**BARK HIDE AND HORN**

---

**SATURDAY AUGUST 23 • 9:30PM • \$20/\$24 (ROCK/POP/SONGWRITER)**

**THE EDWIN MCCAIN**  
**TRIO**  
**HEATHER COMBS**  
**MEGHAN COFFEE**

---

**SUNDAY AUGUST 24 • 8PM • \$10 (INDIE)**

**LADY GENIUS** (10" RELEASE PARTY)  
**PRETTY AND NICE**  
**FOMA**  
**TEKNIQ**

---

**MONDAY AUGUST 25 • 8PM • \$10 (FOLK/ROCK)**  
**PERFORMER MAGAZINE PRESENTS:**

**JEFFREY LUCK LUCAS**  
**BOB FRANK & JOHN MURRY**  
**SILVER DARLING**

---

**TUESDAY AUGUST 26 • 8PM • \$12 (INDIE)**

**NEIL HALSTEAD**  
 (OF SLOWDIVE/MOJAVE 3)  
**MIRANDA LEE RICHARDS**

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**WEDNESDAY AUGUST 27 • 9PM • \$10 (INDIE)**

**MON COUSIN BELGE**  
**(RECORD RELEASE!)**  
**GIRLS**  
**BRIDEZ**  
**THE PASSIONISTAS**

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**THURSDAY AUGUST 28 • 7:30PM • \$12/\$14 (ROCK/POP)**

**TYRONE WELLS**  
**JASON REEVES**

---

**FRIDAY AUGUST 29 • 9:30PM • \$12 (INDIE)**

**RYKARDA PARASOL**  
**& THE TOWER RAVENS**  
**VEIL VEIL VANISH**  
**MADELIA**

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**FRIDAY AUG 22**  
**YOUR LATEST CRUSH**  
**INDIE POP TWEED PUNK!**  
**DJS AARON DEBBIE & STUART**  
**10PM \$4**

**SATURDAY AUG 23**  
**AHOY! (SACTO)**  
**W/ PADDLEBOATS & ANTIQUES**  
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Nawlin's Piano • 6pm

**8/14** **JAPANESE BABY**  
THE CURE TRIBUTE BAND  
9pm • \$10 door

**8/15** **MUSONIC SOLDIERS**  
FEAT. KEV CHOICE  
hip hop • 10pm • \$10 door

**8/16** **HEARTICAL ROOTS**  
roots reggae  
10pm • \$20 door

**8/17** **SOLE**  
funk/soul  
4pm • \$5 door

**8/18** **CLUB DREAD**  
reggae • 9pm

**8/19** **MARTY EGGERS**  
ragtime piano • 5pm

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AUG 23 - the ROBBER BARONS  
AUG 30 - BACKYARD PARTY BOYS  
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<h1>Ashkenaz</h1> <h2>Music &amp; Dance Community Center</h2>	
<b>WED 8/13</b> <b>8:30 pm</b> <b>\$10</b>	'30s & '40s SWING <b>SWING FEVER</b> 7:30 pm swing dance lesson with Nick & Shanna
<b>THU 8/14</b> <b>8:30 pm</b> <b>\$5</b>	SPACENUG PRESENTS <b>PHOENIX &amp; AFTERBUFFALO</b> <b>JBIII</b> <b>QUINN DEVEAUX</b> <i>+ free classic arcade games!</i>
<b>FRI 8/15</b> <b>9:30 pm</b> <b>\$13</b> <b>\$10 students</b>	E. COAST SWING/LINDY HOP <b>STEVE LUCKY &amp; THE</b> <b>RHUMBA BUMS WITH</b> <b>MISS CARMEN GETIT</b> <i>CD Release Party!</i> 8:00 pm East Coast Swing lesson with Nick & Leah
<b>SAT 8/16</b> <b>9:00 pm</b> <b>\$15</b>	PSYCHEDELIC ROCK & BLUES <b>BARRY "THE FISH"</b> <b>MELTON BAND</b> <b>NICK GRAVENITES BAND</b>
<b>SUN 8/17</b> <b>3:00 pm</b> <b>\$6 adults /</b> <b>\$4 kids</b>	KIDS' SHOW <b>ASHEBA</b> <i>Music for kids Caribbean style!</i>
<b>SUN 8/17</b> <b>8:00 pm</b> <b>\$15</b> <b>\$10 students</b>	WORLD <b>AHIMSA</b> <i>Renowned Indian-jazz quartet's</i> <i>U.S. premiere!</i>
<b>TUE 8/19</b> <b>8:30 pm</b> <b>\$12</b>	ZYDECO – FROM LOUISIANA <b>ROY CARRIER AND</b> <b>THE NIGHT ROCKERS</b> 8:00 pm Cajun/Zydeco dance lesson with Cheryl McBride
8/21 THE CATARACS + MORE ~ 8/22 MACKA B	
<b>BERKELEY'S HOME FOR WORLD</b> <b>MUSIC AND DANCE SINCE 1973</b> 1317 San Pablo Ave., at Gilman (510)525-5054 Calendar, advance tickets, information: <a href="http://Ashkenaz.com">Ashkenaz.com</a> <b>ALL AGES, ALL THE TIME</b>	



KRISTEN HARRIS AND KRISTINE PACHECO

# International Youth Music Festival

**PREVIEW** How brilliant my high school music career was: I got to travel around the world to impress international audiences with my mad piano skills, take master classes with professional musicians, and play and network with European wunderkinder whose gifts were equivalent to mine.

Oh wait, my high school music career actually consisted of taking weekly piano lessons from a 65-year-old German woman in a church basement, figuring out ways to make her believe I had actually practiced that week. But I guess more focused and, er, gifted students actually do get to join the jet set and showcase their talent in front of classical music lovers on different continents.

Youth Music International was formed in 2003 to facilitate a US-UK exchange program for talented youngsters specializing in chamber music, hoping to provide the adolescent musicians with superior technical instruction and a unique opportunity for cultural exchange amongst peers.

The group returns to San Francisco this year for a four-day stint after holding last summer's concerts in Oxford, England. Wednesday's performance is the festival's finale, with orchestral masterworks as the concert's theme. So if you can put your jealousy aside, come check these kids out at Grace Cathedral, an intimate and historic setting, before they're touring with Yo-Yo Ma and you can't afford the tickets. **(Laura Mojonner)**

## INTERNATIONAL YOUTH MUSIC FESTIVAL

Wed/13, 7:30 p.m., \$10–\$16. Grace Cathedral, 1100 California, SF.

(415) 749-6300, [www.gracecathedral.org](http://www.gracecathedral.org), [www.youthmusicinternational.com](http://www.youthmusicinternational.com)

**MON/18**  
**ROCK/BLUES/HIP-HOP**

CONT&gt;&gt;

- Hammered Grunts** Hemlock Tavern.  
8pm, \$5.
- Immortal Technique** Amoeba Music.  
6pm, free.
- Lyv, All Ages, Phoenix Ash, Previously on  
Lost Elbo** Room. 9pm, \$5. "Kabuki Bomb  
Stage III."
- RX Bandits, Portugal: The Man, Kay Kay  
and His Weathered Underground** Slim's.  
7:30pm, \$16.

## JAZZ/NEW MUSIC

**Monk's Music** Simple Pleasures Café. 8pm, free.

- Nico Muhly, Doveman, Sam Amidon**  
Swedish American Hall, 2170 Market;  
861-5016. 7:30pm, \$20.

## BAY AREA

**Lloyd Gregory and Friends Yoshi's.** 8pm, \$10.

**FOLK/WORLD/COUNTRY**

**Noah Griffin, Ohnedaruth, Robert Sims, Hope Foye** Yoshi's SF. 8pm, \$25-60. "Afro Solo's Gala Concert."  
**Homespun Rowdy, Pick** Amnesia. 7:30pm, free.

## BAY AREA

**“Derek Smith’s Open Mic”** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.

**Chris O’Brien** Freight and Salvage Coffee House. 8pm. \$19.50.

**“Traditional Irish Music Session”** Starry Plough. 9pm, free.

## DANCE CLUBS

- Black Gold** Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Detroit soul, Motown, Big Easy R&B, and more, all on 45.
- Black-Party** Double Dutch. 10pm-2am. Underground hip-hop and old-school. With DJ Veronica and special guest.
- Club 99** Stud. 9pm-2am, \$3. Virginia Suicide hosts as DJ Jay-R spins the



grungiest '90s rock, hip-hop, and who-knows-what-all.

**Death Guild** Glas Kat. 9:30pm-2:30am, \$3-5. Children of the Twilight Guild present this dark dance club.

**Dollar Monday** El Rio. 9pm-2am, \$2. DJ Jenny Hoyston spins hip-hop, oldies, and punk. Why's it called Dollar Monday if it costs \$2? 'Cause the PBRs are \$1 a can! Dollah, dollah bill, y'all!

**High Rolling Low Budget** Tunnel Top. 9:30pm, free. Acid jazz, rare grooves, nü jazz, and deep house with DJ Hofwegen and friends.

**Mainroom Mondays** Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.

**Punk Rock Sideshow** Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.

**Risky Mondays** 222 Club. 10pm, free. Risky Business DJ crew and guests spin hip-hop, switching up musical themes weekly.

**That Game Show Show** Madrone Lounge. 9pm-midnight, free. Hosts James Barff and Elroy Bluesberry test your knowledge of '70s TV with various game show knock-offs.

#### BAY AREA

**Hubba Hubba** Uptown. 8pm, \$5. Live burlesque revue with Bombshell Betty, the Burlesquesters, Tricksie Treat, Josie Starre, Bunny Pistol, Miss Kitty Whip, and more.

**Three Day Weekend** Luka's Taproom and Lounge, 2221 Broadway, Oak; (510) 451-4677. 9pm, free. DJ C-Moses spins local favorites. \$1 oysters all day.

## TUESDAY 19

#### ROCK/BLUES/HIP-HOP

**Joyce Cooling, Derick Hughes, Rodney Franklin, Alvon, Lloyd Gregory, Darlene Coleman** Biscuits and Blues. 8pm, \$30. "Free Gary Calvin" benefit.

**Rocco Deluca** Hotel Utah Saloon. 8pm, \$12.

**Expo 70, Wooden Shijps, Arp** Hemlock Tavern. 9pm, \$7.

**Fabulous Thunderbirds** Yoshi's SF. 8 and 10pm, \$24.

**Anthony Green, Good Old War, Person L** Bottom of the Hill. 8pm, \$12.

**"The Machine: A Tribute to Pink Floyd"** Grand Ballroom at Regency Center, 1290 Sutter; 421-TIXS. 8pm, \$27.

**Tokio Hotel** Fillmore. 9pm, \$25.

#### BAY AREA

**John Oates** Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$24.

**Danny Uzilevsky** 19 Broadway Nite Club, 19 Broadway, Fairfax; (415) 459-1091. 9:30pm, free.

#### JAZZ/NEW MUSIC

**8-Legged Monster** Climate Theater, 285 Ninth; 263-0830. 8pm, \$7-15.

**Veronica Klaus** Enrico's, 504 Broadway; 982-6233. 7pm, free.

**Ricardo Scales** Top of the Mark. 7pm, \$5.

**Stompy Jones** Verdi Club, 2424 Mariposa; www.oldtimey.net/tuesdays.html. 9:30pm, \$12.

**Vince Lateano Trio Jam Session** Savanna Jazz. 8pm, \$5.

#### BAY AREA

**Devin Hoff Platform, Devin Perkins-Chris Brown Duo** Uptown. 9pm, free.

**"Jazzschool Tuesdays"** Jupiter. 8pm, free.

**Frankye Kelly** Yoshi's. 8 and 10pm, \$12.

**"Singers' Open Mic with Ellen Hoffman"** Anna's Jazz Island. 8pm, \$5.

#### FOLK/WORLD/COUNTRY

**Boca do Rio, DJ Felina** Elbo Room. 9pm, \$7.

**Devil's Own, Reverend Deadeye, Pine Hill Haints** Parkside. 8pm.

**Jesus Diaz** Bollyhood Café, 3372 19th St.; 970-0362. 8:30pm, \$5.

#### BAY AREA

**Ray Bierl** Julie's Coffee and Tea Garden, 1223 Park, Alameda; (510) 865-2385. 7pm, free.

**Blue Moose and the Unbuttoned Zippers** Freight and Salvage Coffee House. 8pm, \$19.50.

**Roy Carriere** Ashkenaz. 8:30pm, \$12.

**"Open Mic with Joan Pez and Girl George"** Starry Plough. 7:30pm, free.

#### DANCE CLUBS

**Change the Beat** Madrone Lounge. 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats. With rotating DJs and live musical guests.

**Drunken Monkey** Annie's Social Club. 9pm, free. Rock 'n' roll for inebriated primates like you.

**Hoodies-N-Heels** Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.

**Lost and Found** Make-Out Room. 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends.

**Soul Afrique** John Collins, 90 Natoma; 543-BARR. 9pm-2am, free. R&B, soul, reggae, Latin, and soulful house with DJ Rascue and rotating residents Madison, Wizzkey, and Marcella.

#### BAY AREA

**Flood Night** Kingman's Lucky Lounge. 9pm-2am. Eclectic downtempo beats with DJ Flood.

**Zero Worship** Ruby Room. 9pm. DJ Jarrett Prayers spins Northern soul, Motown, freak-beat, garage, punk, and new wave. \$2 well drinks with valid student ID. **SFBG**

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**Forrest Day**

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**SAT AUG 16th**

**doors 8:30 \$12**

**MONDAY MOVIE**

**SHAFT**

**MON AUG 18th**

**doors 7:30 FREE-2 DRINK MIN**

**OUTSIDE LANDS Night Show**

**STEEL PULSE**

**THU AUG 21st**

**doors 8:30 \$30**

**OUTSIDE LANDS Night Show**

**GARAGE A TROIS**

**SAT AUG 23rd**

**doors 9:30 \$25**

**!!! (CHK CHK CHK) Sugar & Gold**

**WED AUG 27th**

**doors 7:30 \$20**

MON 8.25/ DOORS 7:30PM/ FREE-2 DRINK MIN  
**MONDAY MOVIE NIGHT**  
AQUA TEEN HUNGER FORCE COLON MOVIE FILM FOR THEATERS

THU 8.28 & FRI 8.29/ DOORS 8:30PM/ \$25  
**LEE "SCRATCH" PERRY**  
HEAVYWEIGHT DUB CHAMPION

SAT 8.30/ DOORS 8:30PM/ \$23 ADV • \$25 DOOR  
**MARC BROUSSARD**  
PRISCILLA AHN • MATT HIRES

FRI 9.5/ DOORS 8:30PM/ \$12  
MAISHA PRESENTS THE HORNUCPOIA FESTIVAL  
**ORGONE**

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WED 9.10/ DOORS 7:30PM/ \$12  
**DAMIEN JURADO**  
JENNIFER O'CONNOR

THU 9.11/ DOORS 7:30PM/ \$17  
**SISTER HAZEL**  
FIVE AM • ERNIE HALTER

FRI 9.12 & SAT 9.13/ DOORS 8:30PM/ \$20  
**JJ GREY & MOFRO**  
HILL COUNTRY REVUE  
FEAT MEMBERS OF NORTH MISSISSIPPI ALLSTARS

SUN 9.14/ DOORS 8:30PM/ \$30  
**TRICKY**  
FRI 9.19/ DOORS 8:30PM/ \$15  
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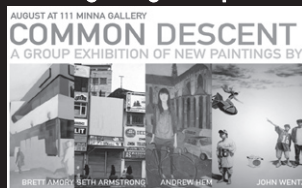
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QOOL

5-10pm, Free before 6pm, \$5 after  
[www.qoolsf.com](http://www.qoolsf.com)

THURSDAY the 14<sup>TH</sup>

### PARTY WITH A PURPOSE

5pm-2am, \$10  
Artists for Charity benefit featuring  
Karina Denike.  
[www.partywithapurposesf.org](http://www.partywithapurposesf.org)

FRIDAY the 15<sup>TH</sup>

### LOOK OUT WEEKEND

4-9pm, \$3  
Drink specials and Bar Crudo appetizers.  
Free w/RSVP: [guestlist@justoneent.com](mailto:guestlist@justoneent.com)

### BLACK VELVET MASTERPIECES

5pm-8pm  
Chronicle Books presents highlight from  
the Velveteria Museum.  
[www.chroniclebooks.com](http://www.chroniclebooks.com)

### LISTENING LOUNGE

9pm-2am, \$5 b4 10:30 with RSVP, \$10 after  
Rainforest Collective presents.  
RSVP: [www.going.com/listeninglounge](http://www.going.com/listeninglounge)

SATURDAY the 16<sup>TH</sup>

### BRAVE NEW TRAVELLERS

9pm-2am, \$15  
Matador Network presents  
a benefit for inner city youth.  
[www.matadornetwork.com](http://www.matadornetwork.com)

MONDAY the 18<sup>TH</sup>

Booked for private event.

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Blue Turtle Seduction plays 12 Galaxies Fri/15. | PHOTO BY PRIYA TALWAR

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**CAFE COCOMO**  
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**LUCID BAR**  
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**924 GILMAN STREET PROJECT**  
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Oakl

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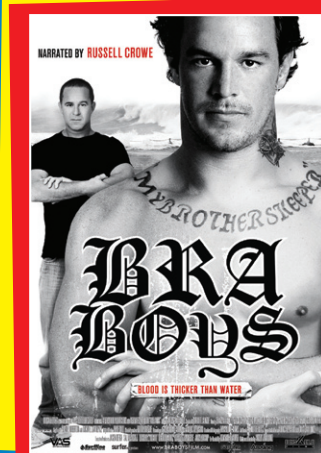
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# FRIDAY NIGHTS

@the de Young

AUGUST 15

## CELEBRATING CHIHULY

5:00 p.m.–8:45 p.m. with live music and cocktails.  
Regular museum admission prices apply.

**VIEW** the exhibition *Chihuly at the de Young* – an exploration of the groundbreaking artwork of Dale Chihuly. From the *Mille Fiori* (a 56-foot garden of glass) to the *Saffron Tower* (a 30-foot neon sculpture), this exhibition challenges convention with a feast of bold color, dramatic forms and extraordinary composition.

**DANCE** to *Hot Brazilian Nights: Chico Pinheiro Quintet* showcasing their modern Brazilian sound.

**LISTEN** to the lecture “Seeing Peace,” by Richard Kamler in the Koret Auditorium.

**CREATE** a monoprint design for your own Brazilian *literature de cordel* (folk poetry songs).



Dale Chihuly, *Black Basket*, 2008, photo by Scott Mitchell Leen.

# de Young



Golden Gate Park • San Francisco  
415-750-3600 • [deyoungmuseum.org](http://deyoungmuseum.org)

Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSf's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



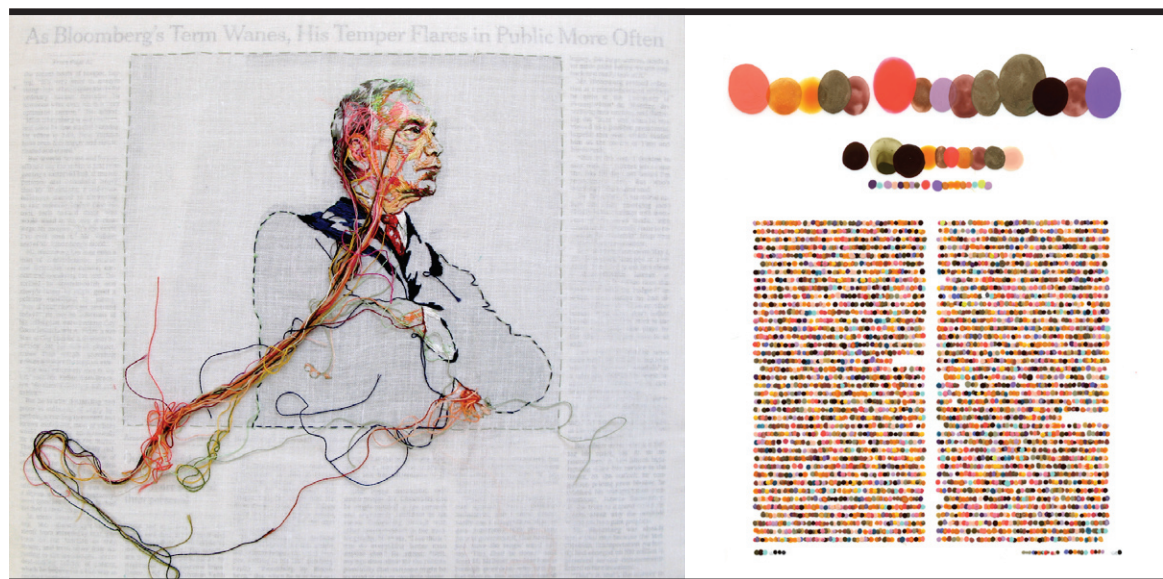
the James Irvine foundation



THE SAN FRANCISCO BAY GUARDIAN VISUAL ART

# visual art

Lauren DiCioccio sews through the *New York Times* (left) and paints over *Vanity Fair* (right).



## Eye of the needle

### Lauren DiCioccio threads lightly

By Johnny Ray Huston  
> [johnny@sfbg.com](mailto:johnny@sfbg.com)

**REVIEW** During the fall of 2004, I interviewed Bruce Conner, who had no shortage of viewpoints regarding contemporary art. “Many people,” he said, “will develop a style of painting or subject matter or content that appears to be very innovative, and their next solo exhibition will be made up of 20 paintings that are all the same, aside from tiny variations.”

Lauren DiCioccio offers a remedy for just such a malaise. Though her current show at Jack Fischer Gallery isn't fully solo — she's exhibiting with Aliza Lelah — she's crammed five or six exhibits' worth of ideas into her half. The extreme density and the versatile expansiveness of DiCioccio's approach acquires special potency when one considers its relationship to the space: working from the smallest gallery in 49 Geary, Fischer presents intuitive outsider work with casual aplomb. His best shows are an experience akin to stumbling out of a sterile mini-museum into the residential hotel room of a smart enthusiast.

At the moment, that room includes 47 pieces by DiCioccio that stem from at least a handful of specific individual practices. Like some other young Bay Area artists such as Ruth Laskey, DiCioccio's brand of personal creativity involves obsessive repetition. In other words, she's translating craft into art, with imagination and without much pretense. She sews unusual.

In the realm of nostalgia, DiCioccio threads lightly. Her series of works at Jack Fischer include 14 semi-amazing facsimiles of 35mm slides made by hand-embroidering bridal organza; five sculptures constructed from individual paper pads and thread; three mini-Mead spiral notebooks with felt covers and cloth pages sporting machine-sewn lines; eight “color codification dot drawings,” in which she assigns colors to letters of the alphabet then paints on frosted Mylar after placing it over a magazine page; 11 variations on the classic plastic “Thank You” shopping or food-delivery bag, again made with organza; and, perhaps most strikingly, six pieces in which she sews through the top page of an entire issue of the *New York Times* encased in muslin.

Got that? DiCioccio's show demands more viewing time than it takes to process the above sentence-long paragraph, and rewards that commitment with contemplative pleasure. At a moment when the average artwork gets around five seconds of zombie dead-eye before going gazeless once again, that's saying something. Some of what DiCioccio is doing is derivative, or at least bears an obvious kinship to other projects. Her “Thank You” bags, for example, are a proletarian cousin to Libby Black's experiments in paper designer wear. The paper-rad effect of her paper pad configurations isn't far from origami, even if the waterfall effect she creates with aqua thread in one piece is lovely. But her best ideas are matched

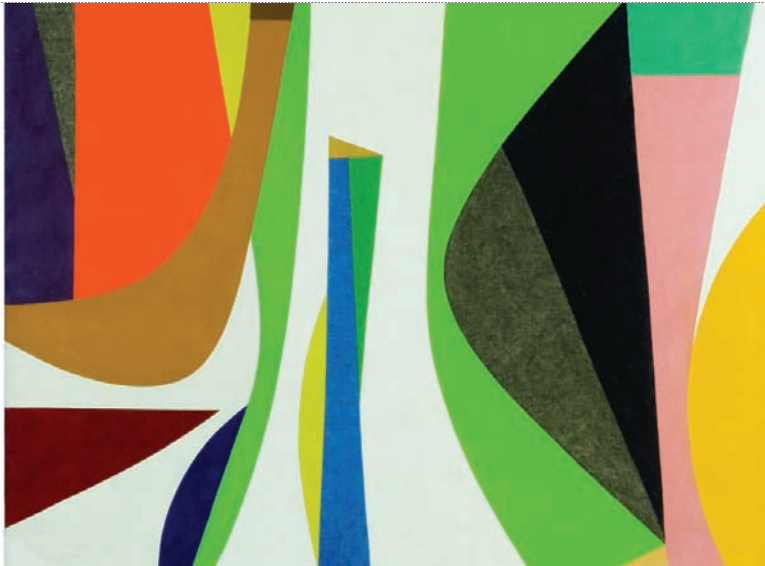
by a skill and dedication that honors humor and open-ended playfulness.

The open-ended quality of DiCioccio's work is evident in the color paintings, which use a cryptic-yet-ripe foundation of meaning: the recent “green” issue of *Vanity Fair* with Madonna on the cover. (“And incredibly, looking not a day older,” reads the parenthetical title of one of these untitled works.) Here, DiCioccio's color-by-letters method highlights the structural beauty of mastheads and two- or three-column text configurations complete with pull-quotes. As she covers the magazine and its text, she simultaneously teases out ironies about Madonna and the notion of eco-friendly paper periodicals.

Green turns into gray lady — and Madonna's unforgivingly ageless brand of masculine femininity gives way dour old boys and even Old Glory — in DiCioccio's *Times* series. There, her threads meet up with disposable, obsolete newspaper, a material not far from dust in more ways than one. As with DiCioccio's 35mm slide facsimiles, which bear micro-images of landmarks like Mount Rushmore, there's a sense of an American way of life nearing death, and the artist is smart and honest enough to play it every which way but heavy-handed. Instead of trying for perfection, she lets threads hang loosely, suggesting a spirit left behind. **SFBG**

**LAUREN DICIOCCIO AND ALIZA LELAH**  
Through Sat/16  
Jack Fischer Gallery  
49 Geary, Suite 440, SF  
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[www.jackfischergallery.com](http://www.jackfischergallery.com)





## “Birth of Cool: California Art, Design, and Culture at Midcentury”

**» REVIEW** In Mary and Russel Wright’s *Guide to Easier Living*, first published in 1950, the designers instruct the midcentury housewife to avoid the “deeply carved wooden chair” in favor of a “contour design” to “simplify cleaning.” This form-follows-function approach to design reached its height in the mass market in 1950s and ’60s, most notably with the introduction of the stacking, molded fiberglass chairs of Charles and Ray Eames — which can still found, en masse, in libraries throughout the University of California system.

Initially fueled at the beginning of the 20th century by the creative force of the Bauhaus movement, the reaction against ornamentation was iterated not only in the home but also in painting and music. A traveling survey, “Birth of the Cool: California Art, Design, and Culture at Midcentury,” now on view at the Oakland Museum, presents a cross-section of modernism as explored by West Coast — and specifically Los Angeles — artists and designers. The exhibition takes a social and domestic stance, interspersing living room–like sets with didactic timelines, framing Vernor Panton’s iconic “S” chair with the introduction of Barbie and Wile E. Coyote cartoons. While this presentation nicely emphasizes the consumer context of much of the midcentury design, the pristine examples of hard-edge paintings do not benefit as much from this framework.

Characterized by well-defined abstract and geometric forms, the paintings by Lorser Feitelson, Helen Lundeberg, Karl Benjamin, Frederick Hammersley, and John McLaughlin, among others, instead situate themselves through their own clear, clean lines. Much the same way the subtle variations in Mondrian’s surfaces define his work, the intricacies of these paintings reinforce the mentality of their era — a philosophical idealization of the California landscape and climate. They vibrate an optimism in direct opposition to the frustration found in abstract expressionism on the opposite coast. **(Ava Jancar)**

### BIRTH OF COOL: CALIFORNIA ART, DESIGN, AND CULTURE AT MIDCENTURY

Through Aug. 17. Wed.–Sat., 10 a.m.–5 p.m. (first Fri., 10 a.m.–9 p.m.)

Sun., noon–5 p.m. Oakland Museum of California, 1000 Oak, Oakl. \$8, \$5 seniors and students (free second Sun.). (510) 238-2200, [www.museumca.org](http://www.museumca.org)

Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 24, for information on how to submit items to the listings. For complete listings, go to [sfbg.com](http://sfbg.com).

## MUSEUMS

**Cartoon Art Museum** 655 Mission; CAR-TOON. Tues–Sun, 11am–5pm. \$6, \$4 students and seniors, \$2 for ages 6 to 12, free for five and under and members. **“Farley’s San Francisco Chronicles: A Salute to Phil Frank.”** Retrospective of work by the creator of *Farley*. Through Sept 14. **“Small Press Spotlight on Brianna Miller.”** Works by the creator of *Still*, *Walk Like Tall Birds*, and *Catch Me If*. Aug 16–Nov 30.

**Contemporary Jewish Museum** 736 Mission; [www.thecjm.org](http://www.thecjm.org). Mon–Tues, Fri–Sun, 11am–5:30pm; Thurs, 1–8pm. \$10, \$8 seniors and students, free for 12 and under and members. **“Being Jewish: A Bay Area Portrait.”** Photos from the Bay Area Jewish community. Through Sept 9. **“In the Beginning: Artists Respond to Genesis.”** Works by contemporary artists alongside classics by Marc Chagall, Giovanni Battista Tiepolo, and others. Through Jan 4, 2009. **De Young Museum** Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750–3600. Tues–Sun, 9:30am–5:15pm (Fri, 9:30am–8:45pm). \$10, \$7 seniors, \$6 for ages 13 to 17 and college students with ID (free first Tues). **“Chihuly.”** Glass works by Dale Chihuly. Through Sept 28. Chihuly exhibit open until 6:15pm on Sat and Sun. **“Bitter Suite.”** Sculptures incorporating crystallized sugar by Timothy Horn. Through Oct 12.

**Museum of Craft and Folk Art** 51 Yerba Buena Lane; 227-4888, [www.mocfa.org](http://www.mocfa.org). Mon–Tues and Thurs–Fri, 11am–6pm; Sat–Sun, 11am–5pm. \$4–5. **“Simply Shaker: The Ben and Toby Rose Collection of Shaker Arts and Crafts.”** Furniture, household objects, tools, equipment, and textiles (reception Thurs/14, 5–7pm). Aug 15–Nov 2. **San Francisco Museum of Modern Art** 151 Third St; 357-4000. Mon–Tues, Fri–Sun, 11am–5:45pm; Thurs, 10am–8:45pm. \$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6–8:45pm). **“Frida Kahlo.”** Exhibition commemorating the 100th anniversary of the artist’s birth. Through Sept 28. **Yerba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues–Wed, Fri–Sun, noon–5pm; Thurs, noon–8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). **“Theory of Survival.”** Works about cultural identity, preservation, and representation by members of the Iranian and Iranian American community. Through Aug 24. **“Bay Area Now 5.”** Yerba Buena’s fifth triennial devoted to local artists including Ala Ebtekar, John Roloff, and Canan Tolon. Through Nov 16. **“Estacion Odesia.”** Works by Bay Area artists who are also musicians. Through Nov 16. Also at Queen’s Nails Annex gallery.

**BAY AREA Museum of American Heritage** 351 Homer, Palo Alto; (650) 321-1004. Fri–Sun, 11am–4pm. Free. **“Bonfires and Bugs: The Art and Science of Camping.”** Exhibit devoted to all aspects of camping. Through Sun/17. **Oakland Museum of California** 1000 Oak, Oakl; (510) 238-2200. Wed–Sat, 10am–5pm (first Fri, 10am–9pm); Sun, noon–5pm. \$8, \$5 seniors and students (free second Sun). **“Birth of Cool: California Art, Design, and Culture at Midcentury.”** Painting, architecture, furniture design, decorative and graphic arts, and music in mid-20th century California. Through Sun/17. **“Cool Remixed.”** A look at Northern California “cool” via graffiti art, film, fashion, dance, skateboard, and bike culture. Through Sun/17. **“Transformed by Fire.”** Juried group show by the Northern California Enamel Guild (reception and lecture Aug 23, 1pm.) Through Oct 5. **San Jose Institute of Contemporary Art** 560 S First St, San Jose; (408) 283-8155, [www.sjica.org](http://www.sjica.org). Tues–Wed, Fri, 10am–5pm; Thurs, 10am–8pm; Sat, noon–5pm. Free. **“Eureka!”** Works by the 2005–2007 winners of the Eureka fellowship (reception Fri/15, 6–8pm). Through Sept 20. **“Medusa.”** Chandelier by Timothy Horn based on illustrations by Ernst Haeckel (reception Sept 5, 6pm). Aug 15–Sept 27. **“Polarity Convergence.”** Window installation by Jessica Miller. Through Oct 17.

## GALLERIES

### OPENING

**» Creativity Explored** 3245 16th St; 863-2108. Mon–Fri, 10am–3pm; Sat, 1–6pm. “Tasty,” group show of works inspired by food (reception Thurs/14, 7–9pm). Aug 14–Oct 1. **DA Arts** Sunnyside Hotel, 135 Sixth St; 931-8035. Storefront gallery open daily, 24 hrs. “Chaos A.D.,” installation by Bryan Schnelle (reception Fri/15, 7–11pm). Aug 15–Sept 13. **Don Soker Contemporary Art** 49 Geary, suite 418; 291-0966. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. “Residium,” mixed-media works by Victoria May (reception Sat/16, 3–5pm). Through Sept 27. **The Lab** 2948 16th St; 864-8855. Wed–Sat, 1–6pm. “Humanscape,” prints, drawings, and book art by Eukang Koh (reception Wed/13, 6–9pm). Aug 13–Sept 6. “Yet to Be Determined,” installation by Zachary Royer Scholz (reception Sept 5, 6–9pm). Aug 13–Sept 6. **Market Street Gallery** 1554 Market; 290-1441. Tues–Wed, Fri–Sat, noon–6pm; Thurs, noon–8pm; Sun, noon–5pm. “Current State of Affairs,” paintings by Holly Boruck and Tim Svenonius (reception Fri/15, 6–8pm). Through Aug 30. **Mission Cultural Center for Latino Arts** 2868 Mission; 821-1155. Tues–Sat, 10am–6pm. “Frida en Papel,” group mural–installation. Through Aug 21. “Mes Latino Americano Annual Juried Exhibition,” experimental drawings and photographs (reception Fri/15, 7–9pm; \$5). Aug 15–Sept 12. **Reaves Gallery** 235 Gough; 250-3201. Thurs–Sat, noon–7pm; Sun, noon–5pm; and by appt. “Timeless,” group show of modernist, vintage, and antique art (panel discussion Thurs/14, 5:30–8:30pm). Through Sept 7. **San Francisco Center for the Book** 300 De Haro; 565-0545. Mon–Fri, 10am–5pm. “Banned and Recovered: Artists Respond to Censorship,” group show (reception Fri/15, 6–8pm). Aug 15–Nov 26.

**» Shooting Gallery** 839 Larkin; 931-8035, [www.shootinggallerysf.com](http://www.shootinggallerysf.com). Tues–Sun, noon–7pm. “Japanese Wolf,” paintings by Yumiko Kayukawa (reception Sat/16, 7–11pm). Aug 16–Sept 6. **» Southern Exposure** 417 14th St; 863-2141. Tues–Sat, 3–6pm. “Mission Voices Summer 2008: INSight OUT,” works by Mission youths (reception Sat/16, 2–5pm). Aug 16–29. **2223 Restaurant and Bar** 2223 Market; 431-0692. Daily, 5:30–10pm. “Paso a Paso,” prints by Melissa West based on her 500-mile trek through northern Spain (reception Wed/13, 5:30–7pm). Through Sept 24. **BAY AREA Creative Growth Art Center** 355 24th St, Oakl; (510) 836-2340. Mon–Fri, 11am–5:30pm; and by appt. “Constructed,” group show of works in wood, ceramic, and textiles, featuring works by Dave Meeker (reception Thurs/14, 5–8pm). Aug 14–Sept 12. **» 21 Grand** 416 25th St, Oakl; (510) 444-7263. Thurs–Sun, 4–6pm. “Kwatro-Kantos,” group show by Filipino art collective Kwatro-Kantos (reception Sept 5, 6–10pm). Aug 15–Sept 13.

### ONGOING

**» Adobe Books Backroom Gallery** 3166 16th St; 864-3936. Daily, 10am–10pm. “One of These Does Not Belong,” group show of Creativity Explored artists. Through Aug 24. **ArtZone 461** 461 Valencia; 441-8680. Tues–Sat, noon–6pm; and by appt. “A Grand Opening Affair,” group show benefiting Visual Aid. Through Sat/16. **Bayview/Anna E. Waden Branch Library** 5075 Third St; 715-4100. Call for hours. “Real Fatherhood,” photographs of fathers with their children. Through Aug 23. **Brian Gross Fine Art** 49 Geary, fifth floor; 788-1050. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. Recent work by Willy Heeks. Through Sat/16. **» Cain Schulte Contemporary Art** 101 Townsend, suite 207; 543-1550. Tues and Fri, 11am–6pm; Wed–Thurs, 11am–5pm; Sat, noon–4pm. “Translucent: Contemporary Works in Wax,” group show. Through Sat/16. **» Catharine Clark** 150 Minna; 399-1439. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5:30pm. Selections from “Ten Leading Causes of Death in America,” installation by Sandow Birk; “Last Call,” paintings by Timothy Cummings; “AfterLifers: Walking and Talking (Exten-dead Version),” video works by HalfLifers; “Blood, Money, and Tears,” installation by Andy Diaz Hope and Laurel Roth. Through Aug 23. **» Clara Street Projects** 170 Clara; [www.clarastreetprojects.org](http://www.clarastreetprojects.org). Tues–Sat, noon–6pm. “Clara Street Projects Part I: Transformations,” group show in a former auto garage. Through Aug 27. **Dolby Chadwick** 210 Post, suite 205; 956-3560. Tues–Fri, 10am–6pm; Sat, 11am–5pm. “New Still Life Paintings,” works by Dan Jackson; “New Paintings,” works by Ada Sadler. Through Aug 20. **Fisher Children’s Center** San Francisco Public Library, Main Library, 100 Larkin, second floor; 557-4277. Mon, Sat, 10am–6pm; Tues–Thurs, 9am–8pm; Fri, noon–6pm; Sun, noon–5pm. “3-D Stories,” ceramic works by Helen Canin. Through Aug 21. **» Fraenkel Gallery** 49 Geary, 981-2661. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. “Several Exceptionally Good Recently Acquired Pictures XX,” group show of photographs. Through Sat/16. **Gallery 94124** 3900B Third St; 240-2202. Wed–Sat, noon–7pm; Sun, 1–5pm. “Sixth Annual Altered Barbie Exhibition,” group show of works using recycled Barbie and Ken dolls. Through Sun/17. **Gallery Three** 66 Sixth St; 931-8035. By appt. only. “Holla at the Bay,” works by Fanee. Through Mon/18. **» Gregory Lind Gallery** 49 Geary, fifth floor; 296-9661. Tues–Sat, 10:30am–5:30pm. “3,” works by Ernesto Burgos, Kyle Ransom, and Derrick Snodgrass. Through Sat/16. **Haines Gallery** 49 Geary, fifth floor; 397-8114. Tues–Fri, 10:30am–5:30pm; Sat, 10:30am–5pm. “Material Terrain,” group show. Through Aug 23. **Himmelberger Gallery** 445A Sutter; 391-8383. Mon–Wed, Fri–Sat, 10am–5:30pm; Thurs, 10am–8pm. “Looking Forward,” group show. Through Fri/15. **Hyde St. Gallery** 1987 Hyde; 359-9800. Tues–Fri, 4–10pm; Sat, 3–10pm; Sun, 3–9pm. Paintings by Patrick Madden. Through Thurs/14. **Jewett Gallery** San Francisco Public Library, Main Library, 100 Larkin, lower level; 557-4277. Mon, Sat, 10am–5:30pm; Tues–Thurs, 9am–7:30pm; Fri, noon–5:30pm; Sun, noon–4:30pm. “2008 Bay Area Heart Gallery,” photographs of children and their foster and adoptive families. Through Sun/17. **Lower Haters Gallery** 597 Haight; [\[haters.com\]\(http://www.lower-haters.com\). Tues–Sun, noon–7pm. “Slay the Giant,” new works by Ferris Plock. Through Sept 30. \*\*Madrone Lounge\*\* 500 Divisadero; 241-0202. Call for hours. “Let’s Go,” group show. Through Sun/17.](http://www.lower-</a></p>
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**» Marx and Zavattero** 77 Geary, second floor; 627-9111. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. “Let Us Now Praise San Francisco,” new fiction by Victor Martinez, Peter Plate, and Michelle Tea accompanied by photographs by Gregory Halpern, Whitney Hubbs, and Sean McFarland. Through Sat/16. **Mezzanine Gallery** Hotel Triton, 342 Grant; 673-3080. Open 24 hours. “Serenity (Summer ’08),” group show. Through Sept 15. **» Mollusk Surf Shop Gallery** 4500 Irving; 564-6300. Daily, 10am–6:30pm. “The Ron Stoner Show,” archival photographs by legendary *Surfer Magazine* photographer Ron Stoner. Through Sept 4. **Monadnock Bldg** 685 Market, floors 3–5; 673-3080. Daily, 9am–6pm (first Thurs, 5:30–8pm). “Call to Color,” color photographs by Philip Hall, Charlotte Kay, and Randy Turoff (reception Aug 20, 5:30–7:30pm). Through Oct 1. **Park Life** 220 Clement; 386-7275. Daily, 11am–8pm. New paintings by Ben Gabbard and Holly Williams. Through Sun/17. **Paul Thiebaud Gallery** 718 Columbus; 434-3055. Tues–Sat, 10am–6pm. Paintings and works on paper by Robert M. Kulicke. Through Sat/16. **Polarity Post Productions** 69 Green; 673-3080. Mon–Fri, 9am–5pm. “Heaven Above, Earth Below,” group show. Through Oct 4. **Presidio Officers’ Club Exhibition Hall** 50 Moraga; 561-5500, [www.presidio.gov](http://www.presidio.gov). Wed–Sun, 11am–5pm. “145 Years of Red Cross Photography: A Memory of Humanity,” archival photographs from the Red Cross and Red Crescent Museum in Geneva. Through Sun/17. **Rena Bransten Gallery** 77 Geary; 982-3292. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. “(In)Significant Objects,” paintings by Amer Kobaslija; “Creature Feature,” group show. Through Fri/15. **Robert Koch Gallery** 49 Geary, fifth floor; 421-0122. Tues–Sat, 10:30am–5:30pm. “New American Fables,” large-scale color photographs by Amy Stein. Through Aug 23. **» Root Division** 3175 17th St; 863-7668. Wed–Sat, noon–4pm; and by appt. “Three Angles,” works by Joshua Aaron, Jon Casey Clary, and Kevin E. Taylor. Through Sat/16. **SF Camerawork** 657 Mission; 512-2020. Tues–Sat, noon–5pm. “Alan B. Stone and the Senses of Place,” historical photographs by Alan B. Stone; “Ruins to Renewal,” works by Inri and RongRong; “Sunburn,” photographs by Chris McCaw. Through Aug 23. **SF LGBT Community Center** 1800 Market, third floor; 554-4297. Call for hours. “Treasure,” oil paintings by Jerry Frost. Through Sept 11. **Sculpturesite Gallery** 201 Third St, suite 102; 495-6400. Tues–Sat, 10am–6pm; Thurs, 10am–8pm; and by appt. “Mind Over Metal,” sculptures by Bruce Beasley, Clement Meadmore, Bret Price, and Gerard Tsutakawa. Through Sat/16. **Steven Wolf Fine Arts** 49 Geary, suite 411; 263-3677. Tues–Sat, 11:30am–5:30pm. “ValuMax,” group show. Through Aug 23. **» Velvet da Vinci** 2015 Polk; 441-0109. Tues–Sat, noon–6pm; Sun, noon–4pm. “Change,” sculptural works incorporating coins by Stacey Lee Webber. Through Aug 31. **View 155** 155 Grove; 554-6080. Daily, 24 hours. “Sometimes You Need a Hole,” installation by Jacqueline Gordon. Through Aug 23. **BAY AREA ACCI Gallery** 1652 Shattuck, Berk; (510) 843-2527, [www.accigallery.com](http://www.accigallery.com). Mon–Fri, 11am–6pm; Sat, 10am–6pm; Sun, noon–5pm. “2008 National Juried Exhibition,” group show. Through Sun/17. **Berkeley Art Center** 1275 Walnut, Berk; (510) 644-6893. Wed–Sun, noon–5pm. “ART/FACTS,” works by Mary Black, Kirk Crippens, and Linda Race. Through Sun/17. **» Cricket Engine Gallery** 499 Embarcadero, bldg 3, Oakl; (510) 835-1920, [www.crick-etengine.org](http://www.crick-etengine.org). Hours by appt. “Ironing Things Out,” new works by Shalene Valenzuela (closing party Sun/17, 1–8pm). Through Sun/17. **» Front Gallery** 35 Grand, Oakl; (510) 444-1900. Tues–Wed, 11am–5pm; Fri, 1–6pm (first Fri, 1–10pm); Sat, 1–4pm. “Double Vision,” collaborative group show (reception Sept 5, 7–10pm). Through Sept 25. **Pro Arts** 550 Second St, Oakl; (510) 763-4361. Tues–Sat, noon–6pm; Sun, noon–5pm. “Summer Solos 2008,” works by the CalliGRAFFitti collective, Ala Ebtekar, and Ken Lo. Through Fri/15. **Vessel** 3026 Ashby, Berk; (510) 981-8100. Mon, 10am–3pm; Wed–Sat, 1–5pm; Sun, noon–4pm; and by appt. “Day and Night,” porcelain sculptures by Natalie Cartwright. Through Aug 31. **SFBG**



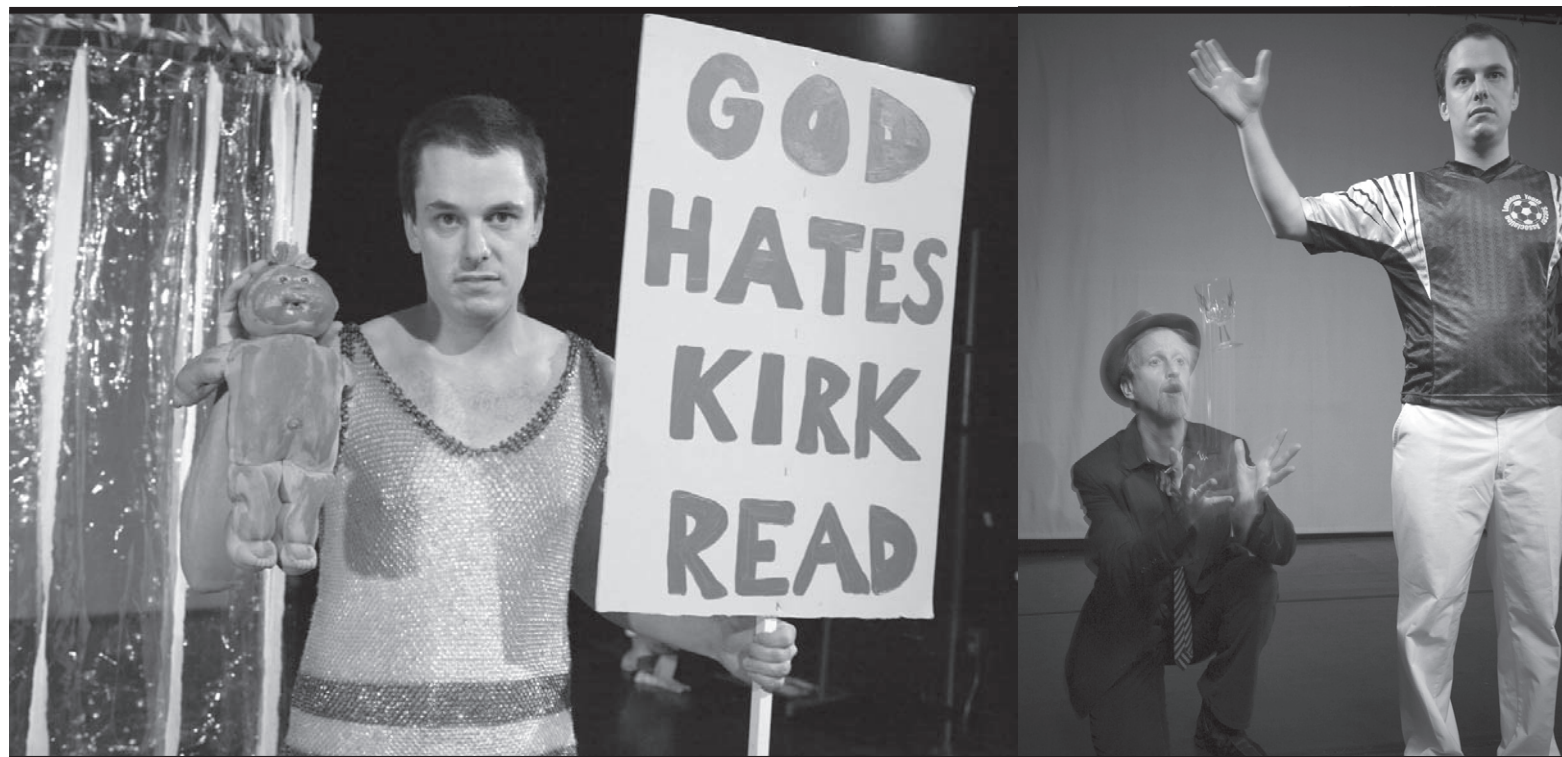
## AUDITIONS

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## stage

Kirk Read (at left, and with musician Jeffery Alphonsus Mooney at right) runs afoul of the man upstairs — and puts a new spin on *The Brady Bunch* and fondly remembers overweight sex clients — in his winning performance piece, *This Is the Thing*.

"GOD HATES" PHOTO BY DANIEL NICOLETTA; OTHER STAGE PHOTO BY MICHAEL RAUNER



## Pennies from heaven

Kirk Read's Southern gay evangelical  
fantasy pays offBy Robert Avila  
✉ a&eletters@sfbg.com

Growing up gay in a military family of evangelical Christians in the Reagan-era South sounds like a tight squeeze for anyone. But as Kirk Read affirms, however claustrophobic one's environment, there's always room for a good fantasy. Besides, Read likes tight squeezes. His active dream life (which includes having a very large man lie on top of him and expel all the air from his lungs) percolated early with the image of his young gay Christian self leaving home for school each morning past an angry throng of fellow evangelicals in protest formation, waving signs expressing God's vehement opposition to little backpack-wearing Kirk Read, holding up the obligatory jars of fetuses, shaking fists, and lobbing Bibles. Well, Read is here to testify that dreams can come true.

The story of that, um, miraculous moment (which took place recently as Read toured his home state of Virginia with the Sex Workers' Art Show) makes up just one part

of the Bay Area writer-performer's lively, gleefully offbeat, and largely autobiographical concatenation of multimedia performance pieces, *This Is the Thing*, now being reprised at Shotwell Studios after its sold-out Queer Arts Festival debut at the Garage in June. But it comes, along with a raucous striptease, as the apt climax of an evening driven by a kind of fervor and sensibility clearly (if inadvertently) inspired by Read's "hardcore" Southern Christian upbringing (recounted in detail in his 2001 memoir, *How I Learned to Snap* [Hill Street Press]).

Thus the evening begins with a prayer. Stepping onto the stage looking like a young Osmond-esque televangelist in a white polyester suit and gold sequin tee, Read (ably accompanied through many a mood by composer and multi-instrumentalist Jeffrey Alphonsus Mooney, and backed by the smooth, evocative video collage work of Liz Singer) leads those assembled in a celebration of all those things disappearing — the cassette mixtape, the bottle rocket, the sonnet — before segue-

ing into a paean to the penny and a loose, carefree set of associations that promptly lead to Abe Lincoln as well-hung gay icon. Pennies, those "shiny whores," are a sort of leitmotif here, though I can't exactly say I understood why. Still, in terms of theme and execution, Read's deceptively laid-back intensity, wit, and bold and personable self-exposure tend to make up for the evening's slighter or more muddled aspects.

At its best moments *This Is the Thing* melds carefully honed physical and thematic juxtapositions with Read's loose and natural but wholly committed performance style. The effects are often simultaneously hilarious, haunting, and gently moving. In a segment titled "The Conductor," Read recounts his first encounter with his very favorite sex client, a 450-pound man with a penchant for the classics, acting out the surprisingly romantic business affair with the aid of a large Winnie the Pooh-headed bear of a mannequin — a luxurious pileup of stuffed animal pelts constructed by Doug Hansen. In another pas de deux, a quietly strange and graceful piece called "Computer Face," Read is paired with a man-size figure set on wheels, wrapped in white bandages with clumps of wires for hands, and a glowing, hollowed-out Apple computer monitor for a head. As a looped recording plays a

speech by Harvey Milk, Read pulls a series of objects from the figure's head and dances with it in tight circles across the stage. In "The Nu Handbell Choir," the show reaches a kind of peak of starkness and delicacy as Read, calmly micturating into a set of crystal goblets, describes his futuristic childhood adoration for his father — a veteran of three wars — and his Army brass buddies as they assembled in his parents' living room to drink, talk, and console one another.

Other vignettes are less complex but still compelling in their energy and frank humor. "Hotel Hooker Haiku" is a sassy phenomenology of an Atlanta prostitute's working world, set to banjo accompaniment and jovial footage of some dingy, dreary motel grounds. And the more traditionally outrageous if still amusing "Missing Mike Brady" posits Florence Henderson as a clothesline post airing her sex life on a well-worn marriage sheet. The Bradys may seem a little far afield here, but then, like the best of preachers, Read is nothing if not ecumenical. **SFBG**

## THIS IS THE THING

Thurs/14-Sat/16, 8 p.m.  
(also Sat, 10 p.m.), \$12-\$20  
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## 2008 Bay Area Tap Festival

» **PREVIEW** George Balanchine said that if you didn't like his choreography, you should close your eyes and just listen to the music. At a tap dance show, the choreography doesn't have to be bad for that advice to be sound. Of course, tap is fun to watch, but it is even more fun to listen to. All the action is in the sound of the feet. The rest is just decoration — or the motor that gets those chugs, balls, catches, clips, digs, and bee's knees moves flying. While percussive dancing has been around for centuries, from Ireland and India to Appalachia and Africa, American tap — an amalgam of many influences — has become a unique world form that embraces speed, humor, athleticism, and, above all, musicality. Whether performed with musicians or a cappella, tap has a huge vocabulary artists can draw from to develop individual styles. That this rich heritage almost disappeared in the 1960s is unthinkable. The old timers were retiring as jobs — mainly in clubs and movies — disappeared. Today, thanks to the women pioneers who apprenticed themselves to the old masters in the 1970s, tap is thriving again.

Tappers are a little like contact improvisers; they move in tribes, take workshops where they can, and love to perform for each other. Stepology, an organization that keeps the love and practice of tap alive, hosts a week of workshops every year. These performances, featuring the all-male Barbary Coast Cloggers, culminate a week of the best and most passionate tappers from around the country sharing their experience with each other. **(Rita Felciano)**

**2008 BAY AREA TAP FESTIVAL** Herbst Theatre, 410 Van Ness, SF. Fri/15 and Sat/16, 8 p.m. \$19–\$23. (415) 392-4400, [www.stepology.com](http://www.stepology.com)

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Giattina, and Nicole Gluckstern. See Picks, page 24, for information on how to submit items to the listings. For complete listings, including comedy and spoken word, go to [sfbg.com](http://sfbg.com).

## THEATER

### ONGOING

» **Avant GardARAMA!** Exit on Taylor, 277 Taylor; [www.theexit.org](http://www.theexit.org). \$15–30. Thurs/14–Sat/16, 8pm. The Cutting Ball Theater's series of short experimental plays features three works by American women playwrights. The evening's intrepid testing of theatrical form (directed with a sure hand throughout by Rob Melrose) unfolds on Michael Locher's brilliantly abstracted mirror set, made more strange by Cliff Caruthers's eerily evocative video and sound installations. It's an ideal setting for the world premiere of Bay Area playwright Eugenie Chan's *Bone to Pick*, definitely the highlight here. A fresh and shrewd refiguring of the Ariadne myth, with its trip into the Minotaur's labyrinth, *Bone* features a supple, utterly gripping performance by Paige Rogers as an American waitress guarding the last slab of prime beef from ravenous GIs in some battle-ravaged diner, where war churns love and loyalty, desire, and bloodlust like so much ground flesh. Preceding it is a sharply detailed staging of Suzan-Lori Parks' *Betting on the Dust Commander*, a looping and powerfully loopy portrait of an African American couple (Felicia Benefield and David Westley Skillman). The

evening begins with Gertrude Stein's *Accents in Alsace*, a formalist word-portrait of World War I just weird enough to be interesting (if not quite affecting). Stein's subject matter and approach find strong echoes in what follows, however, which speaks to the intriguing contours of the program as a whole. (Avila)

» **American Joe** Marsh Studio Theater, 1074 Valencia; 826-5750, 1-800-838-3006, [www.themarsh.org](http://www.themarsh.org). Thurs/14–Fri/15, 8pm. \$15–35. "How can you love me and an M16 at the same time?" It's a question too many family members of soldiers are forced to ask — a conflicted lament of shame, incomprehension, and grief often buried amid less complex strains of "Freedom isn't free" and "Give peace a chance." Bay Area native Liza Raynal offers her personal experience as a liberal middle school teacher with an eager fightin' brother, Joe (just deployed to Afghanistan in mid-July), in her funny, introspective solo performance directed by David Ford. Part cultural critique, part diary entry, Raynal gives her 80-minute take on the unanswerable — Why did Joe enlist? Why has there been war since the beginning of time? — while trying to reconcile her duty to tell her brother's stories with his insistence she refrain from portraying him or the American military as stupid (after all, they're the one's fighting for her right to freely tell those tales, he argues). From the Fort Benning drill sergeant to her hopeful mother, Raynal flows in and out of character seamlessly — ultimately taking both self-righteous lefties and gun-happy commandos to task, unafraid to poke fun at her own perspective or bare her feelings on stage through exquisitely well-written passages. Stick around for the

CONTINUES ON PAGE 58 »

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**September 6, 10AM - Noon:**  
Live from the San Francisco Ferry Building's Port Commission Hearing Room Tamim Ansary, author of *WEST OF KABUL*, *EAST OF NEW YORK* Hao Jian Tian, author of *ALONG THE ROARING RIVER: MY WILD RIDE FROM MAO TO THE MET*, with author Amy Tan Music from: The Bonesetter's Daughter Opera San Francisco Giants' Tim Flannery Mike Greensill

**September 13, 10AM - Noon:**  
Live from the San Francisco Ferry Building's Port Commission Hearing Room W.A.V.E.: an ensemble of women promoting and performing music of the medieval, Renaissance, and Baroque periods A.T. Stefanski with a taste of beer from Uncommon Brewers Mike Greensill

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Live from the San Francisco Ferry Building's Port Commission Hearing Room Author Irvine Welsh Mike Greensill

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## THEATER

CONT>>

casual post-play panel of various local pro-troop, anti-war organizations. (Kat Renz)  
**Bad Habits** Theatre Rhinoceros, 2926 16th St.; www.tixbayarea.com. \$20-25. Wed-Sat, 8pm. Through Aug 30. Square MaMa revives Terrence McNally's medical farce with a third, playwright-approved script.

**The Ballad of Edgar Cayce (A Bluegrass Operetta)** Traveling Jewish Theatre, 470 Florida; 831-1943, www.constructioncrewtheater.com. \$15-20. Thurs-Sat, 8pm; Sun, 7pm. Through Aug 30. Acclaimed local playwright Gary Aylesworth presents his latest project, a profile of the extraordinary life of Cayce, a real-life American prophet who helped presidents, inventors, and Hollywood stars see the future.

**Beach Blanket Babylon** Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. \$25-78. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.  
**A Bowl of Rose Leaves** Studio 300 Theatre, 442 Post, fifth floor; www.abowlrofroseleaves.com. \$19-23. Thurs-Sat, 8pm. Through Aug 30. Fred Smith's comedy looks back at modern art and artists.

**▮ Cabaret** SF Playhouse, 533 Sutter; 677-9596, www.ticketweb.com. \$40-50. Thurs-Sat, 8pm (also Sat, 3pm). Through Sept 20. SF Playhouse wraps its season with a lively, beautifully designed mounting of the 1966 Kander and Ebb Broadway musical (later movie) set amid the gleefully decadent escapism of a Berlin nightclub as the Weimar years give way to the Nazi takeover. Leading an enjoyable cast are Lauren English, who returns after a hiatus to the Playhouse stage, in a sharp and gutsy turn as the irrepressible Sally Bowles, a sympathetic Daniel Krueger as Cliff, the young writer and her game but naive companion, and a big and boisterous Brian Yates Sharber as the club's blithe and mischievous emcee. Nimbly aided by Barbara Bernardo's saucy burlesque choreography and strong musical performances under direction of Martin Rojas-Dietrich (in which cast members also play instruments), director Bill English captures the winning balance of exuberant humor, private drama, and the dark rumblings of future catastrophe fomented in Joe Masteroff's book — a balance particularly well struck in the romantic subplot between landlady Fraulein Schneider (a fun, feisty Karen Grassle) and her courting Jewish grocer Herr Schultz (a humorously and affectingly expansive Louis Parnell). (Avila)

**▮ The Drowsy Chaperone** Orpheum Theatre, 1192 Market; 512-7770, www.shnsf.com. \$30-99. Wed/13-Sat/16, 8pm (also Wed and Sat, 2pm); Sun/17, 2pm. The narrative frame of this fleet, tap-happy, broadly farcical, and smartly ironic show requires the enormous Orpheum stage to come cluttered and grimed to look like a bleak and shabby downtown studio apartment, occupied in matching order by a melancholic middle-aged musical theater buff (a winning, pitch-perfect Jonathan Crombie) who cheers himself up by playing for us an old LP of a forgotten favorite called *The Drowsy Chaperone*. Recalling this fictional lost gem from 1920s Broadway oblivion to the suddenly transformed premises of his one-room domicile, he can't resist adding his own running commentary throughout as *Chaperone* unspools in smiling facsimile of Broadway's frothiest fare, skillfully wrought and sharply executed by an excellent cast. The opening scene is just a commiserating voice in the darkness — call it the musical wilderness — hoping for a play that won't suck, something with a few good songs and some feel-good escapism, something under two hours, and, please god, no actors mingling with the audience. The fourth wall has already disappeared by then, but in every other respect *The Drowsy Chaperone* (music and lyrics by Lisa Lambert and Greg Morrison; book by Bob Martin and Don McKellar) delivers on its narrator's wish with wry, sure-footed fidelity. (Avila)

**Emo! The Musical!** Boxcar Playhouse, 505 Natoma; www.beardsbeardsbeards.com. \$15-30 sliding scale. Thurs-Sat, 8pm. Through Aug 30. Troubled teen misfits social climb and try to save the planet from collision with an asteroid in a musical satire.

**Fool for Love** Actors Theatre of San Francisco, 855 Bush; 345-1287, www.actorstheatresf.org. \$20-30 (\$15 for previews, \$35 for opening). Thurs-Sat, 8pm (also Fri-Sat, 10pm). Through Sept 6. Sam Shepard's torrid love story set the standard for many a lonely highway motel-room

drama to come.

**The Mikado** Yerba Buena Center for the Arts, 701 Mission, SF; 978-2787, www.ybca.org. \$13-46. Fri/15-Sat/16, 8pm (also Sat, 2pm). Lamplighters Music Theatre presents a rarely staged Gilbert and Sullivan musical comedy set in a spurious Japanese imperial court.

**Misery** Eureka Theatre, 215 Jackson; www.miserytheshow.com. \$25-30. Thurs/14-Sat/16, 8pm. A novelist is at the mercy of his greatest fan when she rescues him from a car crash in this Stephen King drama.

**A New Brain: A Musical** Custom Stage, Off-Market Theaters, 965 Mission; 1-800-838-3006, www.custommade.org. \$20-30. Extended run: Thurs/14-Sat/16, 8pm. The small but by now firmly established Custom Made Theatre Company tends to do well at the art of the no-budget musical. While CMTC's latest isn't quite the smart black-comic treat that last year's *Assassins* was, the company applies nearly as much spirit and care to composer-lyricist William (*The 25th Annual Putnam County Spelling Bee*) Finn's sweetly fun if decidedly unheady *A New Brain*. A modestly irreverent, mildly humorous, moderately heart-tugging, and shamelessly cute autobiographical work (with book co-authored by James Lapine), the show concerns a frustrated composer-lyricist named Gordon (Benjamin Pither) harried by a maddening deadline to complete a song for his tyrannical boss — the frog-suited "aquatic and psychotic" kid-show host Mr. Bungee (an amusingly dyspeptic Richard Wenzel). One day at lunch, Gordon pitches headlong into his pasta primavera and winds up scheduled for brain surgery. There, surrounded by loved ones like mom (Pat Christenson) and gey "I'd Rather Be Sailing" boyfriend Roger (Cameron Weston), and ever-haunted by the spongy-headed Bungee, Gordon naturally finds the meaning of life, in musical terms. With musical director Rona Siddiqui's piano accompaniment invitingly center stage, director Brian Katz and likeable cast wisely forego intermission and go for pep (further supported by Katie Kimball's lively choreography) in what is ultimately slight semicatchy existential fare. (Avila)

**Oh My Godmother!** Zeum Theater, 221 Fourth St., 867-3911, 1-800-838-3006, www.ohmy-godmother.com. \$25-30 (\$20 for previews). Thurs-Sat, 8pm; Sun, 3pm. Through Aug 31. Eager performances, lively choreography, and some in-jokey SF humor help give Ron Lytle's 2005 "Cinderella-is-a-fella" musical comedy, set in the Castro, a reasonably smooth San Francisco landing. But the show, spotted with capable if usually underwhelming songs, is ultimately as thin as the Beach Blanket fare it probably has its eye on, without the same heft in showmanship and with a tad less finesse. Albert (an amiable Brandon Finch) is a young gay man burdened by his homophobic stepmother (Jenifer Tice) and stepsisters (Julia Etzel and Lisa Otterstetter) — cartoon females who become the principle vehicles for a small but persistent streak of misogynist humor. When "CinderAlbert" (as they mockingly call him) falls literally for the neighborhood's hot and rich young Prince (Kyle Payne), Albert turns to his male godmother (Scott Phillips) for advice. Meanwhile, Albert's attempt to escape further embarrassment by dressing in drag only makes the lovestruck Prince doubt his own sexual preference, to the horror of his parents (John Erreca and Steve Yates), a gay couple more than a little reminiscent of the Robin Williams-Nathan Lane pairing in *The Birdcage*. It all works out as it must, if not quite fast enough. (Avila)

**Pandora** Experiment Exit Stage Left, 156 Eddy; www.theexit.org. Fri/15-Sat/16, 8pm. For the fourth time now writer-performer Christian Cagigal again appears at the Exit for an intimate evening of theater magic — or is it magic theater? — set among the homey detritus of what seems a vaguely spooky den (pleasingly arranged and lit by Amanda Ortmayer). Music boxes, small and delicately embroidered pouches, tiny toy cars that run (or stop, anyway) on their own power, and a hauntingly poised antique porcelain doll in a rocker are a few of the more prominent fixtures in Cagigal's shop of wonders. He presents them with a genial mixture of suave assurance and giddy excitement, as if some attention-hungry, Ritalin-ready inner child were due at any moment to burst through the showman's dapper demeanor. Cagigal's feats of prestidigitation and mind reading — dastardly clever in conception and confoundingly smooth in execution — keep his audience riveted and actively engaged for two 45-minute acts. As an attempt to blend the interactive ceremonies of the traditional magic act with the full range of theatrical performance, however, *The Pandora Experiment* is an admirable trial case that never

coheres. Only at the end, when we learn something of the fascinating genealogy of the performer and the intriguing items arrayed in the room, does the potential for a séancelike meld of dramatic circumstance and expert conjuring make its presence convincingly felt. (Avila)  
**Pride and Succubus** New Langton Arts, 1246 Folsom; 289-6766, www.thunderbirdtheatre.com. \$17-25 sliding scale. Thurs-Mon, 8pm. Through Sept 23. Jane Austen meets Anne Rice in a vampiric version of *Pride and Prejudice* put on by Thunderbird Theatre Company.

**Point Break Live!** Fat City, 314 11th St.; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. \$25. Sun, 8pm. Ongoing. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

**Red State** Peacock Meadow, Golden Gate Park, JFK Drive near the Conservatory; 285-1717, www.sfmt.org. Free. Sun, 2pm. The San Francisco Mime Troupe's latest political satire musical takes place in a small town on Election Day.

**Skittish** Stage Werx, 533 Sutter; (510) 787-2706, www.skittishcompany.com. \$15-20. Fri-Sat, 8pm. Through Aug 31. The Skittish Company presents an evening of six comedies for two actors.

**Shopping! the Musical** Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpaperticket-ets.com. \$25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

**Subrosa: Subliminal Joys ... The Ego Outted!** Mama Calizo's Voice Factory, 1519 Mission; burningmonkcollective@yahoo.com, www.brownpapertickets.com. \$15-20. Thurs/14-Sat/16, 8pm; Sun/17, 1pm. New queer theater company Burning Monk Collective take a look at gay identity with this work in progress.

**▮ Tea 'N Crisp** SF Playhouse, 533 Sutter; 677-9596. \$20-26. Sun, 2:30pm. Through Aug 31. This August, Sunday afternoons spent anywhere but SF Playhouse are tragically squandered, since it means missing tea with the inimitable Quentin Crisp — persuasively reincarnated by actor-playwright Richard Louis James, whose beguiling solo show feels less like homage than an intimate encounter with the Naked Civil Servant himself. James's shrewd deployment of Crisp's own words and manners offers more than mere imitation of the defiantly sui generis Englishman, homosexual icon, and longtime Manhattanite (although the look is perfectly far out, from the crimson dye-job to the lapel brooch to the painted nails). Distilling the Crispian worldview into a two-act monologue on the nature of "style," capped by impromptu responses to written questions from the audience, the show is really a consultation, one properly belonging neither to the salon nor the psychiatrist's office but to the timeless club of Wildean individualists whose members know to "stay right where you are, and let society form itself around you." (Avila)

**Tenth Annual Stories High 2008 Showcase** Off-Market Theater, 965 Mission; www.bindlestiffstudio.org. \$10-15 sliding scale. Thurs/14-Sat/16, 8pm. Bindlestiff Studio, an arts space for emerging Filipino American performers, presents short pieces by this year's workshop participants.

**This Is the Thing** Shotwell Studios, 3252A 19th St.; 508-1808. \$10-20 sliding scale. Thurs/14-Sat/16, 8pm (also Sat, 10pm). In his solo show, local writer and performer Kirk Read explains how he diverged from his path toward becoming an Evangelical preacher to that of a sex worker with a psychedelic spirituality.

**Theater of the Ridiculous** Revival Hypnodrome, 575 Tenth St.; 377-4202, 1-800-838-3006, www.thrillpeddlers.com. \$10-69. Wed, show-times vary; Fri/15-Sat/16, 8pm. Stage-blood champs the Thrillpeddlers present three high-camp programs in repertory: "White-Hot and Warped" multimedia night (Wed); Charles Busch's *Theodora, She-Bitch of Byzantium* (Fri-Sat); and Charles Ludlam's *Jack and the Beanstalk* (Sun). In Charles Busch's slaughterhouse of a second play (his 1984 follow-up to *Vampire Lesbians of Sodom*), a rousing carousel of carousing and scheming at the court of Byzantium, where intrigues revolve around a titular heroine whose initial entrance is both unaccountably late and predictably fabulous. Director Russell Blackwood's ever-game cast is uneven but has its brightest spots in the crucial places, beginning with Jef Valentine's vivacious drag "queen" Theodora, a prostitute-turned-pent-up empress and misunderstood misanthrope with a great pair of gams, who in desperation (and a camp form of Shakespearean hyperreality) disguises herself as a boy to visit

her old friend, the gypsy queen Fata Morgana (an equally sharp Eric Tyson Wertz), for help with her loveless marriage to the emperor Justinian (RJ Owens) — a royal pain in the ass to all, not least to love slave Toso (T.J. Buswell), object of Justinian's un-Zen and unwanted arrangements of peacock feathers. A plot or two later, this evergreen one-act "tragedy" ends all red in the obligatory bloodbath, before the colorful evening continues with a reasonably diverting Hypnodrome floorshow known as "The Blue Hour." (Avila)

**2boys.tv** New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$22-34 (\$40 for opening night). Wed-Sat, 8pm; Sun, 2pm. Through Aug 31. The Montreal duo Stephen Lawson and Aaron Pollard bring their cabaret act featuring burlesque, opera and show tunes, video and old film, and more to town.  
**What Mama Said about "Down There"** Our Little Theater, 287 Ellis; 928-4060, www.celebrateclitoris.com. \$15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

## BAY AREA

**Midsummer/4** Berkeley City Club, 2315 Durant, Berk; (510) 558-1381, www.centralworks.org. \$14-25 sliding scale. Thurs-Sat, 8pm; Sun, 5pm. Through Aug 24. Gary Graves and the Central Works crew mount their latest collaboratively written play, an escapist comedy inspired by the Bard.

**Seussical** Woodminster Amphitheater, Joaquin Miller Park, 3300 Joaquin Miller Road, Oakl.; (510) 531-9597, www.woodminster.com. \$23-38 (free for kids). Thurs/14-Sun/17, 8pm. Take your kids for free to the musical that brings Dr. Seuss characters to life.

**Ubu for President** John Hinkel Park, Southampton near Arlington, Berk; (510) 841-6500, www.shotgunplayers.org. Free. Sat-Sun, 4pm. Additional show Sept 1, 4pm. Through Sept 14. Just in time for the election, Shotgun Players presents Josh Costello's adaptation of Alfred Jarry's *Ubu Roi*, an 1896 political satire about a greedy tyrant that incites the audience to throw rotten produce at evil.

**The Wiz** Malonga Arts Center Theatre, 1428 Alice, Oakl; (925) 284-9544, www.belasco.org. \$10-20. Thurs, 7:30pm. Fri-Sat, 8pm (also Sat, 2pm); Sun, 2pm. Through Aug 22. The Belasco Theatre Company puts on the funky version of the *Wizard of Oz*.

**▮ The W. Kamau Bell Curve** Jewish Community Center East Bay, 1414 Walnut, Berk; (510) 848-0237, www.jccestbay.org. \$10-20. Sat-Sun, 8pm. Through Aug 24. Just when you thought identity politics were passé, along comes the 2008 Democratic Party presidential primary, forcing us all to endure many a tired stereotype that should have died out with the advent of the disco era. Luckily, we have W. Kamau Bell to help us recover from the trauma while guiding us safely away from the precipice of other bad habits. In this 90-minute show, the longtime solo performer and half of the comedy duo Siskel and Negro breaks down the problems with PC terminology, while coming up with a few absurd ones of his own. With today's headlines providing him new material, Bell constantly updates the show, optimizing it for multiple viewings. We also get the back story on how Bell was raised by a single mom with a PhD instead of, as you might now be wondering, a rap sheet, and how early childhood experiences with skin-color bias shaped his future outlook. Along the way, Bell flows easily from biting to charming, pensive to goofy. Through studying martial arts, dating white women, getting a fancy salon haircut, and living in San Francisco, Bell comes to realize there are really only two kinds of people in this world. I was glad to find out that he and I are the same kind. (Giattina)

## DANCE

**2008 Bay Area Tap Festival** Herbst Theatre, 410 Van Ness, SF; 392-4400, www.stepology.com. \$19-23. Fri-Sat, 8 pm. See pick box.

## PERFORMANCE

**A.C.T.'s Young Conservatory** American Conservatory Theater, Garrett Room, 405 Geary, fifth floor; 749-2228, www.act-sf.org. \$10. Fri-Sat and Aug 20-22, 7:30pm. Students perform in *The Exam*, a play by British writer and comedian Any Hamilton specially commissioned by the conservatory program.

**Bare Bones Butoh** Studio 210, 3435 Cesar Chavez; 821-7124. \$5-20 sliding scale. This occasional series showcases local and interna-

tional Butoh and ritual performance artists.  
**Crystal Christian** Magic Theatre, Fort Mason Center, Marina and Buchanan; firstsprout@gmail.com, www.magictheatre.org. \$10. Fri-Sat, 8pm; Sun, 2:30pm. First Sprout Theatre presents a workshop performance of a new play dealing with the scam therapies that claim to convert the gay to straight.

**51st Annual Merola Grand Finale** War Memorial Opera House, 301 Van Ness; 864-3330, www.merola.org. \$25-45. Sat, 7:30pm. Singers in the Merola Opera program show off their vocal talents.

**Finding Ways to Prove You're Not an Al Qaeda Terrorist When You're Brown** Theatre Rhinoceros, 2926 16th St; 552-4100, ext. 104, www.therhino.org. \$15. Snehal Desai explains how a gay Indian deals with identity in his solo show.

**Good Person of Szechuan** Yerba Buena Children's Garden, Howard and Fourth St; www.womanswill.org. Free. Fri-Sat, Fri, 6pm; Sat, 7pm. Woman's Will perform the Bertolt Brecht play outdoors.

**Donald Lacy** The Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. \$8-12 sliding scale. Wed, 7:30pm. Lacy explores race relations in his solo show, *Color Struck*.  
**Marsh Youth Theater** The Marsh, 1062 Valencia; 826-5750, www.themarsh.org. \$6-12. Sat-Sun, 2pm (also Sat, 7pm). Young students of the summer theater program perform in *1968: Visions of Change*, a musical about Berkeley High peaceniks.

**Monday Night Marsh** The Marsh, 1062 Valencia; 826-5750, www.themarsh.org. \$7. Mon-Tues, 7:30pm. Local soloists perform their short works in progress.

**Mortified** Make Out Room, 3225 22nds St; www.eventbrite.com. \$12-15. Sat and Mon, 8pm. A gay boy comes out to Liza Minelli, a straight one listens to the Cure too much, a shy girl passes notes, and another imagines seducing her middle-aged high school English teacher at the monthly storytelling confessional.

**Nice Jewish Girls** Gone Bad Red Devil Lounge, 1695 Polk; 1-866-468-3399, www.reddevil-lounge.com. \$12-15. Sun, 8pm. Shawn Pelofsky, Joel Moss, Scotty the Blue Bunny, Honey Lawless, and Dottie Lux return with some messuggah material.

**SAFEhouse's Third Annual Summer Performance Festival** Garage, 975 Howard, 975Howard.com. \$10-20. Alicia Dattner, Barbara Michaels, and Katie Rubin perform their solo works (Wed, 8pm); Susan Kanga, Sharon Mashii, Observational Science, and Jaimie Venci stage short pieces (Thurs-Fri, 8pm).

**San Francisco Opera** Sigmund Stern Grove, 19th Ave. and Sloat Blvd; 252-6252, www.sterngrove.org. Free. Sun, 2pm. Soprano Sylvia McNair and other talents from the opera sing Leonard Bernstein classics.

**17th Annual San Francisco Fringe Festival — Sneak Peak** Exit Theatre, 156 Eddy; 931-1093, www.sffringe.org. Call for price. Sat, 8pm. See Picks, page 24.

**Things We Made** Dark Room Theater, 2263 Mission; 401-7987, www.thingswemade.com. \$10. Sat, 8pm. A comedy group shares its creations: wit, videos, drawings, music, and characters.

**Thirteenth Annual Drag King Contest** DNA Lounge, 375 Eleventh St; 282-2363, www.sfdragkingcontest.com, www.dnalounge.com. \$20-25. Sat, 9pm. Indra and Fudgie Frottagé MC this year's gender-bending pageant.

**Unscripted** SF Playhouse Stage 2, 533 Sutter; 869-5384, www.un-scripted.com. \$10-15. July 31-Aug 30, 8pm. The Un-Scripted Theatre Company take a quirky journey through the world of improv comedy.

**What They Seem** Mission Cultural Center, 2868 Mission; www.whattheyseem.com. \$20-40 sliding scale. Fri-Sat, 8pm; Sun, 2pm. O'stello and O'stella must tell good from evil in this first opera by 17-year-old Red Bennett, who draws inspiration from the Dead Kennedys and Igor Stravinsky.

## BAY AREA

**Shakespeare's Lost Masterpiece** Laney College Theater, 900 Fallon; (510) 464-3086, www.bayarearep.org. \$25. Fri-Sun, 8pm (also Sun, 3pm). A professor will do anything to get a lost Shakespeare manuscript from a homeless man in this tragicomedy.

**Ringling Bros. and Barnum and Bailey** Oracle Arena, 66th Ave. off I-880; 421-8497, (510) 625-8497, www.ticketmaster.com. \$15-95. Thurs-Sat, 7:30pm (also Sat, 11:30am and 3:30pm); Sun, 1:30 and 5:30pm. (See "Dirty secrets under the big top," page 12).

**SFBG**





## Black Velvet Masterpieces

» **PREVIEW** How many times have I coveted the curvy brown girl on velvet behind the bar or the glittery Elvises above the merch tables at Annie's Social Club while waiting for an Anchor Steam and sacrificing my hearing in the name of some lackluster metal band?

Black velvet paintings (BVPs) are not only more fun to pet than most other framed art, they also have enough underground status to be implicated in a lowbrow/highbrow debate along the lines of "Kitsch or art?" Whatever. Have you ever tried to paint on velvet? Or as my editor slash former owner of a room devoted to the tactile fabric art put it, "What did you do with your velvet Elvis from Tijuana?"

I do know what Carl Baldwin and Caren Anderson did with theirs, and about 1,200 other renditions of acrylic on stretched black plushness. The leading authorities on BVPs opened the Velveteria, a Portland, Ore., museum housing the soft results of their decade-long scouring of flea markets, antique malls, thrift stores, and estate sales. The couple have yet to hoard all the world's BVPs, but they average about five new additions to their collection per week.

For those of us stuck here, Baldwin and Anderson have compiled *Black Velvet Masterpieces* (Chronicle Books), 192 pages highlighting 275 works, including the obligatory poker dogs, weepy clowns, and celebrities from Snoop Dogg to John Wayne. Celebrate the release of the book, resist art snobbery, and start a BVP religion simultaneously. **(Kat Renz)**

**BLACK VELVET MASTERPIECES** Fri/15, 5-8 p.m., free. 111 Minna Gallery, 111 Minna, SF. (415) 974-1719, [www.111minnagallery.com](http://www.111minnagallery.com)

Events listings are compiled by Duncan Scott Davidson. See Picks, page 24, for information on how to submit items to the listings.

## THURSDAY 14

**Benefit for Artists for Charity Children's Home** 111 Minna Gallery, 111 Minna; [www.partywith-ayurposesf.org](http://www.partywith-ayurposesf.org). 5pm-2am, \$10. This shindig benefits a home for HIV-positive orphans in Addis Ababa, Ethiopia, and includes a silent auction featuring artworks from the 16 children and their adoptive mother, artist Abezash Tamerat, as well as music by jazzsters Veronica Klaus, Michael McIntosh, and Karina Denike, among others.

### BAY AREA

**Dora Sorell** Berkeley Public Library, North Branch, 1170 The Alameda, Berk; (510) 981-6250. 86-year-old retired doctor Dora Sorell is a Holocaust survivor and author of *Tell the Children: Letters to Miriam* (Sighet, 1998). She'll be lecturing on her life and experiences during the war.

## SATURDAY 16

**Festa Coloniale Italiana** Washington Square, Columbus and Union, SF; [www.sfiac.org](http://www.sfiac.org). 9am-6pm, free. The SF Italian Athletic Club "is the city's oldest continually operating Italian cultural, social, and athletic organization." Which, in layman's terms, means they know how to throw one hell of a festa. Why not soak up some real North Beach culture, as opposed to soaking up suds and meatheads at the clusterfuck Beer Festival in Washington Square? In addition to Italian food,

drink, arts, and crafts, music will be provided by local entertainers including Trio Amore, Bella Ciao, and the Steve Albini Quartet — no relation to the singer from Shellac.

## SUNDAY 17

**"Information Warrior: Taking a Stand in an 'Anti-Terrorist' Climate"** Berkeley Fellowship of Unitarian Universalists, 1924 Cedar, Berk; (510) 841-4824. 10:30am, free. Josh Wolf spent 226 days in the pokey rather than give up his footage of an SF protest to The Man — longer than any US journalist has been incarcerated for refusing to turn over source materials. He'll be speaking at the Unitarian Universalist's weekly service, which stands in distinct contrast to the underlit, priestly mumblings of my misspent Catholic youth.

## TUESDAY 19

**Ask a Scientist** Axis Café, 1201 Eighth St, SF; (415) 437-2947. 7pm, free. To celebrate the five year anniversary of this series, science teacher Zeke Kossover returns with his zany "Physics Circus," complete with machetes, torches, broken glass, and liquid nitrogen, into which he'll drop an iPod. He'll also break boards with his hand and explain, scientifically, why wooden stakes are better than steel for killing vampires. **SFBG**

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## Micheline, man

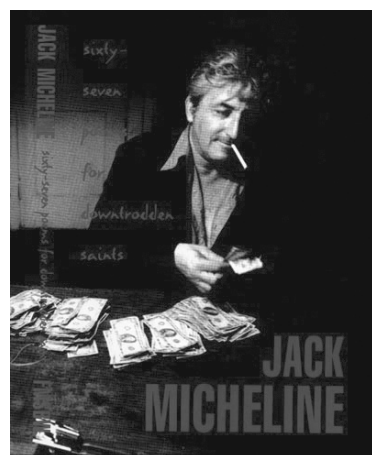
The return of a poet with the pulse of a 10-ton engine

By Patrick Dunagan  
> a&eletters@sfbg.com

**LIT** So much of Jack Micheline's work is great that it almost feels like a lie to speak of it. He remains a problematic, adorable, and — to the very end — indefinable artist. This is not loose praise.

In an introduction to the new Micheline collection *One of a Kind* (Ugly Duckling Press, 155 pages, \$15), editor Julien Poirier asks, "Why does literature consider Jack Micheline a joke if it considers him at all? When he puts *everyone in the dark!*" It isn't conspiracy speech to claim there are no valid or easy answers to this question. As Micheline said: "Fuck fame sweetheart. It is so fleeting. This stupid thing called Fame. (power, money)." He was well aware that "it is a sad affair what Modern America does to its poets. Or what happens to poets in 20th-century America." He lived his art and life against such destructive forces.

Micheline died in 1998, riding a BART train to the end of the line. He loved trains, racetracks, cities, poets, musicians, artists, and women. He was at ease with the roiling mass of humanity. His friends ranged from Charles Bukowski and Charles Mingus to street hustlers and bookstore proprietors. Late in life he became a prolific painter, and *One of a Kind* includes several reproductions of black-and-white paintings and drawings alongside a healthy selection of previously uncollected (for the most part) prose and poetry. Micheline's work is phallus-centered and action-oriented, but it can also allow gender to be an open



question. Ultimately, one of his primary concerns is the inherent and often unnoticed beauty found in subtle gestures.

Micheline dug speech. The nonstop rapport of an active city street lifted him from within:

*I walked in the streets of night  
so no one could see my face  
and heard beautiful sounds*

If you don't know Micheline's work, read *One of a Kind*. (If you do, read it too.) Micheline is an essential tick at the center of humanity. His poems don't solve problems, but they celebrate and provide attentive insight into what it means to truly live. Hearing them will do you good. Poirier's introduction, taking the form of a personal letter addressed to Micheline, is a treasure in itself. The intuitive care he's given to Micheline's poetry is clear. As an editor and fellow poet, he possesses the wonder necessary to assemble this book, yet true to his hope, the reward belongs to Micheline. This is the book Jack Micheline was working on for all those years. **SFBG**

LIT

speed reading

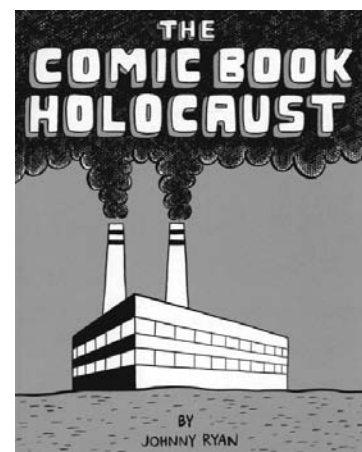


**THE THREE TRILLION DOLLAR WAR: THE TRUE COST OF THE IRAQ CONFLICT**

By Joseph Stiglitz and Linda Bilmes  
W.W. Norton & Company  
192 pages, \$22.95 (hardcover)  
336 pages, \$14.95 (trade paperback available next month)  
Since the recent television writers' strike seemed to have a greater impact on the nation than our two ongoing wars or the frequently floated possibility of a third, maybe it's money that matters. After all, a trillion here, a trillion there, and pretty soon you are talking real money. In *The Three Trillion Dollar War*, Nobel Prize-winning economist Joseph Stiglitz and co-author Linda Bilmes try to illustrate what it means to spend \$3 trillion on the Iraq war.

Arguing that "money spent on armaments is money poured down the drain," Stiglitz and Bilmes dismiss the notion that wars are always "good for the economy." Their arguments are bolstered by the grim reality that during the Iraq conflict oil prices have risen from \$25 a barrel to more than \$120 a barrel while household savings rates have gone "negative for the first time since the Great Depression." Meanwhile, as they point out, the National Guard has been under-equipped in the face of domestic disasters such as Hurricane Katrina due to Iraq deployment.

Unfortunately supporters of Sen. John McCain, who foresees a century of Iraq occupation, aren't likely to read this book. But it would not be wasted on Barack Obama's supporters since — much as they might want to overlook it — his presidential plan also envisions tens of thousands of American troops remaining in Iraq after the combat troops have gone. **(Tom Gallagher)**



**THE COMIC BOOK HOLOCAUST**  
**THE KLASSIC KOMIX KLUB**

By Johnny Ryan  
Buenaventura Press  
128 pages each  
\$9.95 (*Comic Book Holocaust*)  
\$14.95 (*Klassic Komix Klub*)  
If there were such a thing as achieving the zen of filth — the zero-sum nirvana of willful wallowing in sweat, spunk, excrement, and blood till one has achieved the nihilistic bliss of transgressive freedom — then cartoonist Johnny Ryan might be dubbed our comic book bodhisattva. The evidence is all over two handsome volumes on Oakland's Buenaventura Press: *The Comic Book Holocaust*, the cartoonist's 2006 send-up (and put-down) of mainstream and underground/alternative comics from Thor to *Persepolis*, and *The Klassic Komix Klub*, his short, sharp wholesale demolition of literary warhorses à la *Ulysses* and, hey, *Siddhartha* (the search for enlightenment ends with a diaper loaded with poo, home to "Osamarexic Slim Laden").

Sure, the unrelenting butt-violation, mutilation, rape, boner, crap-eating, racial stereotype, and flying vulvas jokes tend to hit or miss — and get monotonous. Reading Ryan panels in, say, *Vice* offers hipsters the fast, nasty frisson of a chuckle, while reading more than 50 in one sitting can be quease-inducing, which is more than *Mad* can claim. Ryan's quick 'n' dirty, reductionist aesthetic, absurdist and disgust-centered shit-vision, and all-inclusive takedowns come off as a bit dated for these post-9/11 times — redolent of a '90s alt-nation, slacker pessimism fed by punk rock, J.K. Huysmans, Howard Stern, and Peter Bagge. Still, at its most effective, Ryan's work is the funny-book equivalent of watching nonstop war footage. He gives us a dirty-bird cartoon version of the Marquis de Sade, leavened by the occasional chortle at Garfield's expense. **(Kimberly Chun)**



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- Did you know San Francisco had its TRUE beginnings in the Mission at **Mission Dolores**?
- Did you know **Alfred Hitchcock** filmed the cemetery scene from **Vertigo** at Mission Dolores?
- Did you know the Mission has the largest diversity of restaurants in the city, and some of the best in the Bay Area?
- Did you know revered American writer **Maya Angelou** took a class at Mission High School?
- Did you know the Mission is home to the 'highest' outdoor cocktail bar at Medjools Restaurant and Sky Terrace in San Francisco?
- Did you know the Mission has the only restaurant where you can dine while you watch a **foreign film**?
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BY JEAN FEILMOSER  
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# food + drink



Goat Hill Pizza has a view, a festive atmosphere, and perfect pies for pizza gluttony, such as the pepperoni, black olive, and red onion combo (pictured).

GUARDIAN PHOTO BY RORY McNAMARA

## La pie bohème

By Paul Reidinger  
 > paulr@sfbg.com

While the denizens of Washington, DC must nourish themselves with Capitol Hill Blue, we of the Blessed Realm have easy access to Goat Hill Pizza, and although there aren't any goats on Potrero Hill any more, in blue or any other color, the views are still magical, the pizza is pretty good, and a longtime spirit of San Francisco abides, despite the passing of a third of a century and the ebb and flow of various funny-money economic tides.

Goat Hill is more than a pizzeria with a view (though a better view you won't easily find), more than a place long famed for its Monday night, all-you-can-eat pizza dim sum extravaganza (though a better deal you won't easily find): it's a kind of community center, a locus of mingling, with the restaurant's co-owner, Philip De Andrade, serving as mingler-in-chief as he moves from table to table, chatting and checking. The restaurant's long walls are regularly hung with paintings for sale, and, on certain warm weekend afternoons, the place becomes a kind of art gallery that smells of linguica and cheap red wine — just the sort of environment in which to stumble across a

surviving Beat writer or unheralded master painter.

Goat Hill is a still-glowing ember of a bohemian San Francisco where life's riches were enjoyed but neither obsessed over nor paraded as status symbols. If, in a sense, it's an ambassador from the past, it's an envoy that's survived a host of Bible-worthy plagues, from earthquake, disease, and fire to the dot-com boom-bust (in with the Porsches, out with the Porsches!) and the long adventure in misrule that began with a stolen election and will eternally bear the name of the unbearable George W. Bush. The little man will be gone soon, holding hands with Dick Cheney in one of their undisclosed locations while Mesopotamia burns, but Goat Hill will still be there, packing them in on Monday nights.

While a wait for a table is generally an annoyance for people who are hungry to eat dinner, the Monday-night wait at Goat Hill is rather festive, especially in mild weather. Clots of people loiter on the sidewalk and in the street near the door, chatting and flirting and occasionally taking the long view down the slope of Connecticut Street to the city's luminous skyline, which seems close enough to touch. Of all the skyline views I've observed over the years,

only those on the eastern slopes of Russian Hill are the equal of those on the north face of Potrero. With a view like that, who needs food? And yet, from time to time, the host does emerge from the restaurant to call out a name, and a party of people — maybe a twosome, but just as likely a sixsome or even more — eagerly marches inside.

The dim sum comparison is as old as time, but it isn't quite apposite. (Visitors to Goat Hill's arriviste location in the SoMa flatlands will find the all-you-can-eat deal in effect every day.) Whenever I've had actual dim sum at a Chinese place, the servers check off little boxes on a tab when we've chosen items to eat, so the final bill varies. At Goat Hill, you pay a flat fee (at the moment \$10.95 per head), which buys you unlimited access to the salad bar along with unlimited access to the pies that emerge regularly from the kitchen. A pie arrives; its topping is announced, and, as at a Sotheby's auction, you point or mumble or in some other way indicate an interest, and you are given a slice. But step lively, because the next pie could be just seconds behind. Or, minutes might elapse, an interval in which you can thoughtfully chew your crust rinds. Some of these can look a little scorched.

The toppings themselves show signs of being drawn from the culinary equivalent of an auto dealership's parts bin. There's pepperoni, of course, and also pepperoni with sausage, and sausage with mushroom. (No pepperoni with mushroom.) How about ground beef with green onions ("Italian hamburger"), or spinach with tomato and feta cheese, or chicken with sun-dried tomatoes? Green bell pepper makes repeated appearances, as does pineapple, with ham or with sausage, with or without chunks of jalapeño pepper.

Linguica — the garlicky Portuguese sausage — is underrated as a pizza topping; its flavor is every bit as potent as pepperoni's, but (at least at Goat Hill) it's richer and less salty. This last is always an important consideration for the pizza eater who is beyond 30 years of age. I love pizza, and I retain an affection for the sort of pizza gluttony Goat Hill enables, but the older you get, the more likely you are to be sorry the next day not to have exercised more restraint in enjoying your pizza. (The pizza crusts, incidentally, are sourdough and find a nice middle ground between crackery and bready, but the rinds nonetheless have a way of piling on paper plates around the tables. Only across the way, at a table filled with avid men in their 20s, did

I notice the crust rinds being efficiently dispatched. It was like watching bright-eyed jackals polish off a wildebeest carcass, bones and all.)

The salad bar, amid all this crust, is not an afterthought. Although it has the look of something you'd find at Howard Johnson's, complete with sneeze shield, it does offer a broad range of non-bloating items, including kidney beans and chickpeas, tomato slices, mushrooms, lettuce, grated cheese, beets, pepperoncini, and, of course, choice of dressing, to be ladled from big crocks. There's even a view, at no extra charge. **SFBG**

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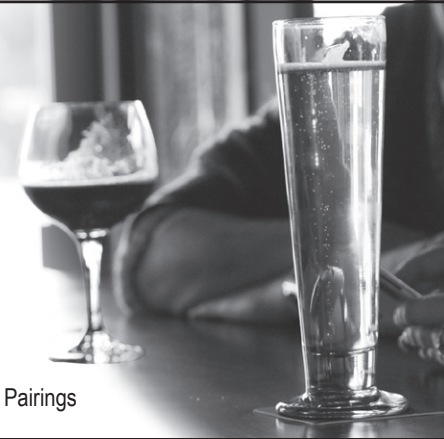
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# Wine and deer

By L.E. Leone

> le\_chicken\_farmer@yahoo.com

## CHEAP EATS

A man with a penis the size of a wine bottle told me you can shoot a deer out of season if it's decimating your vineyard. We live in wine country. We're neighbors. He had set a bar of post-coital dark chocolate and a bowl of cherries on the coffee table for me, and was making us tea. I like the taste of wine, but would rather live in beer country, or, I don't know, hot sauce country. Wine bottles hurt.

This morning at the kitchen sink, grinding my Sweet Maria's, I looked out the window and saw a small nuclear family of deer looking in the window at me, like, "What the —?"

I opened the window.

"It's a kind of coffee," I said.

I didn't have to holler. The deer were *right there* — and, perhaps not surprisingly, completely weirded out. I admit I don't always look exactly sexy in the morning, let alone easily categorized. If they didn't bolt — and they didn't — I attribute it more to their being surrounded by chicken wire than any headlight-like radiance on my part. Like most animals, including human ones, deer have an easier time getting into situations than getting back out of them.

The chocolate and cherries were a nice touch though, I thought. The tea was a nice touch. The talk of deer, and vineyards? Nice touch. Very neighborly. Our neighbor, my neighbor told me, shoots deer in his vineyard and can't be bothered with the rest of it, the gutting and dripping and butchery, so he digs a hole with his backhoe and buries his deerly departed.

I don't like dark chocolate.

My neighbor said his neighbor calls him first, sometimes, to see if he wants the deer.

"Do you?" I said.

He said *he* can't be bothered.

I was eating the chocolate anyway, so as not to seem unladylike, sipping my tea in a manner most dainty. Then, being essentially a cartoon character, the chocolate bar turned into a strip of venison jerky, and the hot tea into a cold beer. Not sure if this would qualify as ladylike or not, but I gave Wine Bottle Wiener my number and said, yo, if anyone ever calls him again with any large game or anything, have them call me.

I just love venison. Steaks.

Sausages. Liver. I love venison. So

does Mountain Sam, and he has sharp knives and can help me, I figure. What I need, my dear alternative-weekly PETA-supporting readership, is a rifle.

Hey, I have grapevines to protect. Check that: I have *grapevine*. One. I don't make wine, but me and my chickens eat a few handfuls of grapes every fall and enjoy them very much, thank you. Now the deer have been sneaking into the chicken yard in the middle of the night and helping themselves. And then mangling, tearing, eating through and sometimes just bowling over my elaborate fencing system by way of saying goodbye.

A farmer wearies of mending fence.

I slowly closed the kitchen window, tiptoed across my shack to the door, which I opened and closed soundlessly, and, in my bare feet still, and pajamas, I snatched my hatchet from the wood pile, jumped the fence myself, and damn near got me my first deer ever, chicken style.

After fixing the fence, I went back inside and drank my coffee.

The phone rang. It was him. And he didn't have a deer for me; he had a bottle of wine. His deep voice was all want, with maybe chocolate and cherries in it, for me.

"I like cherries," I said, and then I didn't say anything else. He waited very patiently, but I can never find my way out as gracefully as I found my way in. The man was going to need a smaller dick, was the thing ... or a bigger woman. "I like grapes. I like deer," I said. My big toe was bleeding and Weirido the cat was sniffing me like I was piss, but I could not hang up. "Coffee," I said. "I love coffee."

My new favorite restaurant is Pho Vietnam, in Santa Rosa. These folks do the biggest bowls of noodles I've ever seen. I'm talking about the bun, or vermicelli, but I've also had the pho, and it's great too. The place used to be all soulful and divey and crowded and dirty, like I like, but then it moved next door into what might have been a pancake house, with big, soft booths, a posh counter, and carpeting. Funny. Fun. Great food. **SFBG**

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## film

Love missiles? Ready for a Sigie Sigie Sputnik revival? Even if your answers to those questions is a resounding no, *Sputnik Mania* (left and center), David Hoffman's documentary look at the Cold War, still has something big and Russian waiting for you. Minutemen cofounder Chris Simcox, editor of the *Tombstone Tumbleweed*, brings his anti-immigration beliefs to the front lines — namely, the Arizona-Mexico border — in *Crossing Arizona*.



# Space is the race

*Sputnik Mania* is a hot look at the Cold War

By Dennis Harvey  
 > a&eletters@sfbg.com

When conservatives wax nostalgic for a family-values America that liberals are hell bent on destroying forever, they're basically talking about the 1950s — that last oasis of prosperity for guiltless acquisitiveness, formulaic gender roles, and general agreement not to discuss any round peg not fitting into a square hole. It was a simpler era: a time when poor people were kept safely out of majority sight, racial minorities were politely ignored, the existence of gay people was nothing more than a distasteful rumor, and divorce and so-called illegitimate childbirth were properly discouraged by shame.

As far as some Americans are concerned (particularly in retrospect), the '50s were happy days. One reason, no doubt, was that the enemy — communism — was easy to identify. Two decades ago, when communism in most territories ended with a whimper, the Cold War era officially died with it. But David Hoffman's documentary *Sputnik Mania* turns the Way Back Machine to that long moment when it was overwhelmingly, virulently alive.

*Sputnik Mania* charts those halycon times when the threat of a communist takeover — or a communist-triggered doomsday — seemed so great that our great democracy might not survive. Our country's women were sure to be raped, and all of our children certain to be

zombified by propaganda. As mass delusions go, the Cold War fears of the '50s were so efficient that you might swear they're still being recycled.

Hoffman chronicles the history-changing hysteria that ensued when the USSR seemingly came out from nowhere to place a surprising first in the early stages of the space race. The 1957 launch of the Sputnik marked the first time a rocket circled the Earth. Like the Apollo moon landing a decade later, this achievement was celebrated as a great advance for all mankind. Then came panic. Comparing the event to Pearl Harbor, Sen. Lyndon Johnson later wrote, "Another nation had achieved superiority over this great nation of ours. The thought shocked me." The ever-levelheaded Vatican pronounced that such technology was "a frightening toy in the hands of childlike men without morals." Speculations ranged from the sci-fi paranoiac to the biblically apocalyptic and raged like wildfire. If the Russkies could orbit around us, why wouldn't they soon bomb us to smithereens? (Admittedly, the USSR didn't allay fears when it test-exploded a hydrogen bomb.)

*Sputnik Mania* shows how politicians, religious leaders, concerned mothers, and perhaps even your Uncle Fred clambered for the United States to wake up and smell the need to (as one Congress member puts it) "save Western civilization from annihilation." Backyard bomb

shelters were dug and prayer groups assembled. Initial Yankee efforts at catching up in the space race went down in flames. Even more embarrassingly, racist protests against school integration in Little Rock, Ark., handed the USSR an easy "Who are you to talk?" riposte to any US accusations regarding communism's oppressive reality. (As opposed to its originating ideology: Karl Marx and Leon Trotsky would surely have ralphed at the very idea of Stalin as a flag-bearer. Also, for all its internal crimes, post-czarist Russia was and still is a weak superpower — its perceived threat undercut by an economic condition that scarcely sustains elites, never mind the proletariat.)

One fact underplayed in history but underlined by *Sputnik Mania* is that both Dwight Eisenhower and Nikita Khrushchev sought to moderate the fearful rush toward space militarization. Ike created NASA as a civilian body committed to peacefully advancing all mankind, rather than as a vehicle for escalating defense buildup. Nonetheless, over the long haul, paranoia has proven a potent propagandistic drug, either because America needs enemies or because the corporate military-industrial complex must be fed.

History's details change. Its patterns? Never. **SFBG**

## SPUTNIK MANIA

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## A PASSAGE TO EVERYWHERE

On the current season of *Weeds*, the brother-in-law and erstwhile accountant of pot-dealing MILF Mary-Louise Parker hatch a moneymaking scheme they're convinced can't miss: becoming "coyotes," guiding illegal immigrants across the US-Mexico border. *Weeds* is, of course, a comedy, but its characters' recent relocation to the San Diego area has made border-crossing (Parker drives across to pick up a shipment ...) and immigration ( ... and, unknowingly, brings back a man in the trunk of her Prius) among the show's focal themes. The same topic, but from a (mostly) more serious angle, informs "Crossing the Border," a film series running Aug. 15–21 at the Roxie Film Center. Joseph Mathew and Dan DeVivo's 2006 doc *Arizona Crossing* takes a sobering look at immigration via the harsh, remote, and often deadly Southwestern desert, offering revealing interviews with both advocates and opponents. Of course, US-Mexico ain't the only high-tension border on the globe. "Crossing the Border" is cosponsored by Goethe-Institut San Francisco, and many of its selections concern European frontiers — proof that the desire to find a better life (even if it involves a total uprooting of all that is familiar, and introduces almost certain danger) is truly a universal one. **(Cheryl Eddy)**

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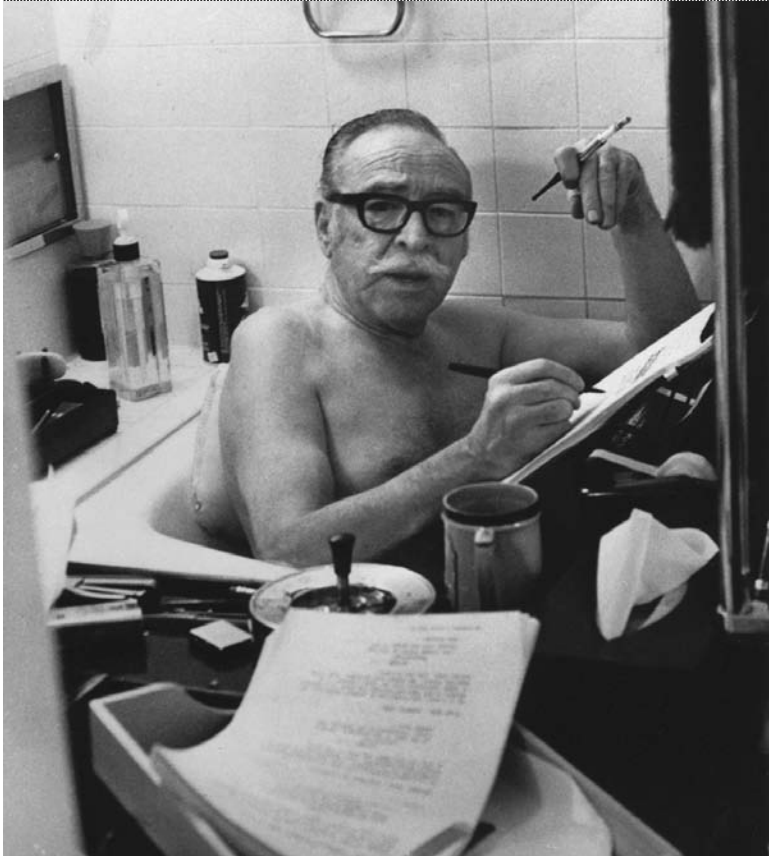
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FILM



Trumbo

» **REVIEW** “I have the feeling that if you give most people in the world the choice between enough food for their children and shelter and clothing in return for their freedom of speech, that they will go for the food, the shelter, and the necessities,” said Dalton Trumbo, screenwriter of *Spartacus* (1960), *Exodus* (1960), *Papillon* (1973), and a number of other films, including *Roman Holiday* (1953) and *The Brave One* (1956), that either were written under an assumed name or (at the time) simply went uncredited. Trumbo and the rest of the “Hollywood 10” — screenwriters and directors who, when suspected of being communists, refused to cooperate with the House Un-American Activities Committee by invoking the First Amendment, not the Fifth, as justification. They were subsequently blacklisted by Hollywood studios. *Trumbo* director Peter Askin weaves insightful commentary from family, friends, film historians, and actors (Donald Sutherland, Dustin Hoffman, and Kirk Douglas make appearances) with vintage footage of the Academy Award-winning writer, giving us an eloquent portrait of a stubborn but nevertheless admirable man. Although the documentary is ostensibly about the impact the blacklisting had on the screenwriter’s life, excerpts from speeches, novels, and letters (read by the likes of Joan Allen, Paul Giamatti, Liam Neeson, David Strathairn, and Michael Douglas) are interspersed throughout the film, showing that Trumbo (who died in 1976 at age 70) had a way of making words dance — and that he was deeply invested in everything he wrote. **(Amber Humphrey)**

**TRUMBO** opens Fri/15 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Maria Komodore, Lynn Rapoport, Sara Schieron, Jason Shamai, and Matt Sussman. The film intern is Amber Humphrey. For rep house showtimes, see Rep Clock, page 76. For first-run showtimes, see Movie Guide at [www.sfbg.com](http://www.sfbg.com). For complete film listings, see [www.sfbg.com](http://www.sfbg.com).

OPENING

**Fly Me to the Moon** The first animated film shot in 3D is about a trio of spunky li'l flies who stow away on the Apollo 11 space flight. (1:30) **Frozen River** A frigid December in Upstate New York seems even colder after the money Ray (Melissa Leo) has saved to buy the double-wide trailer she’s promised her sons is stolen and presumably gambled away by her husband. Ray scours the town for the creep, and while she never finds him she does, rather fortuitously, cross paths with Lila (Misty Upham), a Mohawk woman who smuggles ille-

gal Chinese and Pakistani immigrants across the US–Canadian border. When Ray learns that there’s good money in smuggling how good the money is in smuggling, her misgivings are eclipsed by her desperation and together the two women make the perilous journey into Canada, driving across the Frozen St. Lawrence River. Both Ray and Lila use the money they make to provide for their children, perhaps adding a shade of nobility to their illegal activity, but debuting writer-director Courtney Hunt wisely refrains from glorifying their actions. These characters are well-rounded and interesting, and held accountable for every decision that they make. *Frozen River* is a compelling examination of the depth and complexity of maternal love. (1:36) *Shattuck*. (Humphrey) **Henry Poole Is Here** Luke Wilson stars as a man who notices a suspiciously Jesus-shaped stain on the side of his new house. Hilarity, or at least low-budget indie-movie life lesson-learning, ensues. (1:39) *Embarcadero*. **In Search of a Midnight Kiss** Busted for exceeding the legal limit of pitifulness

(getting caught masturbating to a photo of your housemate’s girlfriend = bad), failed Hollywood wannabe Wilson (Scott McNairy) is duly humiliated into posting on Craigslist for a New Year’s Eve date. The self-deprecating “Misanthrope to Misanthrope” ad he writes gets a response from Vivian (Sara Simmonds), an attractively glamorous blonde with all the personal charm of a meat cleaver. Having more or less passed her “audition” at a café (where other hopefuls are left unceremoniously stranded), Wilson is at a low enough self-esteem ebb to refrain from bolting — though for a while you may doubt his wisdom in failing to do so. Alex Holdridge’s indie feature hews to romantic comedy conventions in that the ice between this odd couple gradually thaws, and the reasons for Vivian’s defensiveness become sympathetically clear. This is one of those little movies that seems like nothing special at first, but stealthily ingratiates until it’s completely winning. A big plus is Robert Murphy’s gorgeous B&W photography of refreshingly unfamiliar LA locations. (1:30) *Lumiere, Shattuck*. (Harvey) **A Man Named Pearl** After working a 12-hour shift at an aluminum can factory, Pearl Fryar goes home and toils away in his garden. But it would be an understatement to say that Fryar has a green thumb. For one thing, the 68-year-old Bishopville, S.C., resident has apparently defied science. Trees indigenous to colder climates thrive in his garden. And then there’s the topiary: save for a three-minute demonstration at a local nursery, Fryar has never received any instruction in the art of creating sculptures from shrubs and trees, but his garden is, rather amazingly, covered (and I mean *covered*) with trees carved into gorgeous abstract shapes. Even though his topiary puts Edward Scissorhands to shame (in fact, he’s occasionally called Edward Scissorhands), he remains humble and is quick to drop whatever he’s doing to show school groups and tourists around his garden even if it means being a tad late for church. *A Man Named Pearl* is an endearing documentary about a man who seems to inspire everyone he meets and who single-handedly put his rural town on the map. (1:18) *Smith Rafael*. (Humphrey) **Mirrors** The latest from Alexandre Aja (yay!) is yet another Asian horror remake (boo!) Oh well, it still looks kinda cool anyway. (1:40) **Sputnik Mania** See “Space is the race,” page 66.(1:32) *Red Vic*. **Star Wars: The Clone Wars** LucasFilm goes animated with this film focusing on the Clone War-era adventures of Anakin Skywalker, Yoda, Obi-Wan Kenobi, Count Dooku, and other Force-following familiar faces. (1:38) *Grand Lake, Marina, Orinda*. **Transsiberian** Taking a long ride across Asia after a virtuous stint doing church volunteer work in China, near-exasperatingly enthusiastic train buff Roy (Woody Harrelson) and considerably-less-so spouse Jessie (Emily Mortensen) cross the Russian border and get a little more “adventure” than they bargained for. First there’s the forced friendship of slightly-too-ingratiating Spaniard Carlos (Eduardo Noriega) and his own comparatively withdrawn squeeze, much-younger Yank Abby (Kate Mara), who turn up to share the Idaho couple’s compartment. Then Roy goes missing during one station stopover. Then Carlos gets a little fresh. Then — well, suffice it to say that by the time Ben Kingsley shows up (again, after a brief initial appearance) as a questionably “clean” Russian narcotics detective, Jessie is up to her neck in very hot water, and about to start gurgling. An exercise in suspense that can rightly be called “Hitchcockian” — not so much in style as substance — directed by the underappreciated Brad Anderson (2004’s *The Machinist*, 2001’s *Session 9*) and cowritten by Will Conroy, *Transsiberian* delivers a very twisty, fairly ingenious tale that always stops just shy of pulls just back from full-on action flick implausibility. It’s not a great movie, but it’s the kind of very satisfying, non-braincell-robbing genre piece you wonder why Hollywood so seldom pulls off (or even attempts) anymore. Not that they did this time: ostensibly Amurrican *Transsiberian* comes to you through the combined producing efforts of Britain, Germany, Spain, and Lithuania. You go, Lithuania! (1:41) *Bridge, Shattuck*. (Harvey) **Tropic Thunder** Star Ben Stiller also directs this action comedy, with a cast that includes a self-parodying Tom Cruise and Robert Downey Jr. as a Method actor in blackface. (1:47) *Grand Lake, Marina, Orinda*.

CONTINUES ON PAGE 70 »




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-Richard Roeper, *At the Movies with Ebert & Roeper*

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SHOULDN'T MISS!"**

-Jenni Miller, *PREMIERE*

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A DELIGHT TO WATCH!"**

-Maitland McDonagh, *tvguide.com*

**"DELIVERS SURPRISES  
UP UNTIL THE VERY END!"**

-Sara Vilkomerson, *THE NEW YORK OBSERVER*

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A FILM BY BRAD ANDERSON



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**» Trumbo** See pick box. (1:36) *Lumiere, Shattuck.*

**Vicky Cristina Barcelona** One day when I get to film my corniest sexual fantasies, I hope to use as accomplished an A-list cast as Woody Allen nabs for *Vicky Cristina Barcelona*. That's the tone of this clunky romantic comedy: it's the semi-serious wet dream of a geriatric still besotted by European intellectuals and Leslie Caron's thunder-thighs — masquerading as a Jamesian meditation on two nubile American quasi-innocents abroad. *Vicky Cristina Barcelona* also highlights some of the Woodman's worst writing to date: the narration that thankfully wanes as the film progresses is notably tone-deaf (just how many graduate students are actually getting a degree in "Catalan identity," as Allen reminds us multiple times?). Luckily, the director-writer is blessed with a cast that lends credibility to the leaden lines: Rebecca Hall as Vicky — the more sober, analytical (read: academic), and romantically committed of Allen's two young women loose in Barcelona — is wonderfully believable, especially when she's fending off the advances of Javier Bardem, playing lothario abstract-expressionist Juan Antonio. He's lazily intent on bedding both Vicky and her curvaceous yet less than fully formed friend Cristina, etched with textbook sensuality by Scarlett Johansson. Cristina craves some of that well-defined, colorful Catalan identity — and she gets a dose from both Juan Antonio and his ex, depicted as a messy, almost stereotypically "passionately Spanish" cave-girl cross between a Femlin and Anna Magnani by Penelope Cruz. Diverting — as sexual fantasies are wont to be — but far from the finest effort, comic or otherwise, from Allen. (1:37) *California, Piedmont, Presidio.* (Chun)

**ONGOING**

**American Teen** When is a documentary so slick that it's not a documentary? You might ask yourself that while enjoying Nanette Burstein's portrait of senior year for several high schoolers in an Indiana small town. *American Teen* seems staged, and the ultraslick packaging — including animated sequences that caricature the subjects' dreams — feels like an upscale version of reality entertainment. (1:35) *Four Star, Sundance Kabuki, SF Centre, Shattuck.* (Harvey)

**» Bottle Shock** The year is 1976, the American Bicentennial, and snooty British wine seller Steven Spurrier (Alan Rickman) decides to organize a blind taste test, pitting French wine against the then-fledgling California wine. While in Napa he meets Jim Barrett (Bill Pullman), a perfectionist, and his long-haired surf bum son Bo (Chris Pine). Impressed by Barrett's Château Montelena chardonnay, Spurrier hopes to include it in the competition. It isn't too difficult to see where all of this is headed, not only because the outcome of the 1976 blind taste test is obvious every time we drink wine produced in the Napa Valley, but also because *Bottle Shock* isn't exactly blazing any new territory. The characters are all familiar: an earnest father, his slackson, and a budding Mexican vintner ready to get out from under the thumb of his white boss. The subplots are equally familiar: a strained father-son relationship and a love triangle. Nevertheless, there is something warm and charming about *Bottle Shock*. It's one of those based-on-a-true-story, America-as-underdog movies that are as predictable as they are hard to resist. (1:48) *California, Embarcadero, Sundance Kabuki.* (Humphrey)

**» Boy A** Recently released from a juvenile prison, Jack Burridge (Andrew Garfield), now 24 years old and rehabilitated, is given the opportunity to start anew. Terry (Peter Mullan), his devoted caseworker, sets him up with a job, a home, and a new identity, and it isn't long before sweet and vulnerable Jack forms a tight bond with one of his coworkers and begins a romance with a spunky young woman. His new friends know that he's been to prison, which they are able to accept, but not what he was convicted of — those details are also withheld from the viewer. When he happens upon a newspaper article about himself with the headline, "Evil Comes of Age," accompanied by a digitally aged image that, fortunately, looks nothing like him, Jack realizes that his offense has not been forgotten and that escaping his

CONTINUES ON PAGE 72 >>



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- 2) "The time machine opens revealing Hamlet and Jesus."
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- 4) "You have Satan french kissing the President of the United States of America."
- 5) "They say the owl was a baker's daughter."

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ACTING OF THE HIGHEST ORDER.”**

-Richard Schickel, TIME MAGAZINE

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AN IOTA OF SELF-PITY MAKES ‘FROZEN RIVER’  
A COMPELLING STUDY OF INDIVIDUAL COURAGE.”**

-Stephen Holden, THE NEW YORK TIMES

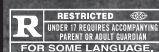
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## FILM

### ONGOING CONT>>

past might be more difficult than he anticipated. Initially, it's a bit frustrating having the particulars of Jack's crime withheld for so long, but eventually it becomes clear that there is far more at stake. It isn't until Jack is shown to be sensitive and genuinely kindhearted and — thanks to Garfield's stirring performance — we grow to care for him that the details of his horrific crime are revealed. Does everyone really deserve a second chance? That is the question this restrained and thought-provoking drama grapples with. (1:40) *Lumiere, Shattuck.* (Humphrey)

» **Brideshead Revisited** (2:13) *Albany, Embarcadero, Empire, Kabuki, Piedmont.*

» **Chris and Don: A Love Story** (1:30) *Opera Plaza.*

» **The Dark Knight** (2:20) *Empire, Grand Lake, Kabuki, 1000 Van Ness, Presidio.*

» **The Edge of Heaven** It takes a while for *Head-On* (2004) director Fatih Akin's new movie to get to the lezzy stuff — male 'mo material comes even later, and is merely suggested — but don't let that dissuade you from this complex drama in German, Turkish, and English. Those languages encompass the story's considerable reach, as several lives unpredictably intersect between Bremen and Istanbul, political radicalism and prostitution, passion and imprisonment. (The latter doesn't look half-bad — are women's prisons in Germany and Turkey really so humane?) An

unrecognizable Hannah Schygulla — who has finally let herself look fat and old — is poignant as the mother of the rebellious daughter who falls in love with the exiled female Turkish agitator who's the daughter of an expat prostitute whose benefactor is a horny older Turkish émigré whose son is a German university lecturer, etc.... I told you it was complex. But despite a near-overload of accident-of-fate plot turns, it's also vivid and engrossing. (1:56) *Four Star, Sundance Kabuki.* (Harvey)

**Elegy** Based on Philip Roth's novel *The Dying Animal* (2001) and directed by Spanish filmmaker Isabel Coixet (2003's *My Life Without Me*), *Elegy* is a sad but tender film about growing old and falling in love. David Kepesh (Ben Kingsley) is a respectable college professor with a weakness for beautiful women whose promiscuity is put to rest after he falls head over heels for his student Consuela (Penélope Cruz). Despite being 30 years his junior, Consuela commits to Kepesh wholeheartedly, only to become disillusioned by her lover's unbearable jealousy and obsessive fear that sooner or later she's bound to leave him for someone younger. Cruz (whose acting abilities seem to have matured a lot after *Volter*) gives an amazing performance. Too bad the great deal of complexity and depth she lends to her character are somewhat compromised by *Elegy*'s unfortunate ending. (1:46) *Embarcadero.* (Komodore)

» **Encounters at the End of the World** (1:39) *Roxie.*

» **Hancock** (1:35)  
*1000 Van Ness.*

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- Colin Covert, MINNEAPOLIS STAR-TRIBUNE

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- Roger Ebert, CHICAGO SUN-TIMES

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is NIRVANA AT 1,350 FEET.”**

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**“★★★★★ UNEXPECTEDLY MOVING.”**

- Reyhan Harmanci, SAN FRANCISCO CHRONICLE

**“THERE IS NO WAY A REVIEW  
CAN ADEQUATELY CONVEY ITS  
COMPLICATED RESONANCE,  
OR ITS SUBTLE POETIC  
TRANSFORMATION.”**

- Andrew O'Hehir, SALON

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**Hell Ride** Bikes, booze, boobs — the holy trinity of '60s biker flicks dominate this postmodern homage-parody destined to be a late night bro-bonding cult hit. Created by moto-movie hero Larry Bishop with prodding (and production money) from B master Quentin Tarantino, *Hell Ride* is for devout schlocksters and gearheads. The plot's flimsy — something vague about a girl, rival gangs, brotherhood, and revenge. The dialogue's stale, except for a few QT-sprinkled gems. The sex is signature softcore at its most excruciating. And the characters, with a exception of Dennis Hopper's brief but show-stealing nod to his *Easy Rider* past, are flat. Mostly, the film is just a vehicle for bloody brawls, mud wrestling by double D-cups, and peyote-fueled desert rides. So embrace it. Knock back a six-pack of Pabst and a pint of Jack, don a faux leather vest and temporary tats, and get your buddies in a group headlock to hurl rowdy *Rocky Horror*-style comebacks at the screen. (1:23) *Bridge.* (Sabrina Crawford)

**Hellboy II: The Golden Army** (1:50) *1000 Van Ness, Shattuck.*

**Journey to the Center of the Earth** (1:33) *SF Centre.*

» **The Judge and the General** (1:22) *Roxie, Smith Rafael.*

» **The Last Mistress** (1:54) *Four Star, Opera Plaza.*

**Mamma Mia!** (2:02) *California, Empire, 1000 Van Ness, Piedmont, SF Centre, Sundance Kabuki.*

**Man on Wire** In 1974, 25-year-old Frenchman Philippe Petit and accomplices sneaked to the roofs of the nearly-completed World Trade Center, then the world's tallest structure.

There, after eluding guards and stretching a cable between the two towers, he did an early morning tightrope walk — back and forth for 45 minutes, a quarter-mile up in the sky, netless, and (of course) instantly infamous, impressing even the police summoned to yank him off the wire and into custody. Crafted by director James Marsh, he of the very different *Wisconsin Death Trip* (1999) and jet-black comedy *The King* (2005), as a nonfiction flashback heist flick — sometimes a little too self-consciously so — this documentary is absorbing, simply for recording an extraordinary, if extraordinarily foolish, deed accomplished via one man's obsessive will. That will be enough for many viewers, though some may wish Marsh and his now middle-aged but still show-offy subject weren't so intent on preserving the latter's mystery at the cost of greater character insight? Is it churlish to wonder just how this kid afforded so many preparatory transatlantic trips? Why did his girlfriend and closest pals found it "natural" to cut ties with him (or vice versa) once he'd become a celebrity? If there's a not-quite-so-inspirational side to this tale, Marsh and company have conspicuously left it on the cutting room floor. (1:34) *Embarcadero, Shattuck, Smith Rafael.* (Harvey)

» **Mongol** (2:04) *Four Star, Opera Plaza.*

**The Mummy: Tomb of the Dragon Emperor** (1:44) *1000 Van Ness, SF Centre.*

» **My Winnipeg** (1:20)  
*Smith Rafael.*

**1000 Journals** (1:28) *Roxie.*

**Pineapple Express** Erstwhile indie auteur David Gordon Green takes the reins of the latest Judd Apatow laff factory production, but there's little of spare films like *All the Real Girls* (2003) in *Pineapple Express*. Uh, not that you'd want there to be — *Pineapple* is explicitly for comedy fans who enjoy slapstick violence, gross-out humor, Seth Rogen's everydude befuddlement, and smoking as much weed as humanly possible. Occasional hunk James Franco plays Saul, a spacey pot dealer who goes on the run with Rogen's Dale after the latter, a process server, witnesses a murder. *Pineapple* definitely has moments of hilarity; mostly, they flare up at totally random intervals, as when Saul and Dale fly into a panic upon realizing how deep a shitpile they're in, or in the presence of secondary characters, like Danny McBride's Red, an armpit-shaved cat lover with a gift for nonsequiturs. A seemingly useless subplot about Dale's teenage girlfriend does serve a purpose — to highlight that *Pineapple* is, first and foremost, a bromance of near-*Superbad* (2007) proportions — but it's the chief cause of *Pineapple*'s overlong length. Memo to the next Apatowian editor, taken from *Pineapple*'s moral code: bros before hos, man! (1:52) *Grand Lake, 1000 Van Ness, Presidio, SF Centre.* (Eddy)

» **Roman de gare** (1:43) *Opera Plaza, Shattuck.*



**The Sisterhood of the Traveling Pants 2** Best friends Lena (Alexis Bledel), Carmen (America Ferrera), Tibby (Amber Tamblyn), and Bridget (Blake Lively) reunite briefly after a year at college, still in possession of the one-size-fits-all pair of jeans that brought them good luck and good times in the original *Traveling Pants* film. Quickly ushering them off on separate adventures, the second installment sets up another summer of magical-denim-filled FedEx packages winging their way between Turkish archaeological digs, Greek islands, college campuses, and grandmothers' houses in the Deep South. In theory, we are witnessing a season of personal growth as the quartet moves toward adulthood, struggling through various tensions and crisis points in relationships with friends, family, and fellas. But the four disjointed plotlines that result don't so much unfold as lurch forward, as if the scriptwriters had been driven to drink by their task. Life lessons are absorbed, the importance of friendship is reaffirmed, and off-brand Prince Charmings utter lines such as "Sometimes words fail" and "We are terrible at not loving each other." But little effort has been made to shape a story (let alone four) or tie one turn of events to the next, and without foreknowledge of contractual obligations, we would be hard-pressed to understand why the pants were taken out of the closet for a second go-round. (2:15) *1000 Van Ness, Orinda, Presidio, Shattuck.* (Rapoport)

» **Step Brothers** (1:38) *Oaks, 1000 Van Ness, SF Centre.*

**Swing Vote** (2:00) *Oaks, 1000 Van Ness.*

» **Tell No One** (2:05) *Albany, Clay, Smith Rafael.*

**To the Limit** With the recent tragedy on K2, the age-old question of why any sane human would voluntarily risk his or her life scaling a dangerous peak is yet again under scrutiny. German doc *To the Limit* is about hardcore rock climbers, not snowbound mountain-climbers, but its themes speak to the same human desire for fulfillment through extreme accomplishment. Brothers Thomas ("the emotional one") and Alexander ("the rational one") Huber tend barely-alluded-to jobs and families during the rare months they aren't attempting to break speed records for ascending such formidable formations as El Capitan's terrifyingly sheer "nose." The Huber brothers have plenty of determination and are clearly more than a little obsessed with their pursuits — but director Pepe Danquart is less interested in capturing glory than he is in exploring the mindsets of men who speak openly about their fears (and even have vivid nightmares about falling) and yet swing from ropes 1000 feet above the ground. The film also digs into the brothers' complex relationship, which is deeply loving and respectful but also incredibly competitive. Also of note: when the self-reflexive insights cease, *To the Limit*'s climbing footage, captured from seemingly impossible heights and angles, is often breathtaking. (1:35) *Roxie.* (Eddy)

**The Unknown Woman** (1:58) *Smith Rafael.*

» **The Visitor** (1:58) *Oaks, Opera Plaza.*

» **The Wackness** (1:35) *Opera Plaza, Shattuck.*

» **WALL-E** (1:38) *1000 Van Ness, SF Centre, Shattuck, Sundance Kabuki.*

**The X-Files: I Want to Believe** (1:44) *1000 Van Ness.*

#### REP PICKS

"Crossing the Border Film Festival" See "A passage to everywhere," page 66. *Roxie.*

» **The Legend of God's Gun** In style and sound, spaghetti westerns have long had an influence on rock musicians. But this may be the first time a bunch of musicians have been so obsessed that they've actually created their own feature-length spag western. Mike Bruce's film meticulously recreates every retro nuance of this maxi-minimalist '60s genre, not excluding rampant zoom-lensing, huge squinting-eye closeups, streakedly "aged" widescreen film, desert-baked saturated colors, freeze-frame graphics, badly postsynched English dialogue, and of course a Ennio Morricone-style score. But this being a more-surreal-than-the-originals spoof of sorts, it also has room for a song interlude or two, actual spaghetti eating, and I could swear there's a vampire in there somewhere. Naturally the plot is beside the point and incoherent, throwing together such usual types as lone gunslinger, crazy preacher, ruthless bounty hunter, corrupt sheriff (Bruce himself), banditos, prostitutes, and equally manhandled "respectable" women for action in which a bloodbath is seldom more than a

couple sideways looks away. Billed as "made entirely by musicians" (Bruce used to be in Low Flying Owls, cowriter-costar Kirpatrick Thomas in our own Brian Jonestown Massacre, and the soundtrack, by Spindrift, existed several years

before the film), *Legend* does God, guns, and ultimate spag antihero Django himself proud. (1:18) *Hypnodrome.* (Harvey) **SFBG**

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— Jeff Shannon, Seattle Times

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— Owen Gleiberman, *Entertainment*

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## first run venues



Spoiled movie actors played by Ben Stiller and Robert Downey Jr., among others, become involved in a real war while filming a war movie in the action comedy *Tropic Thunder*, out Wed/13.

PHOTO BY MERIE WEISMILLER WALLACE

The following is contact information for Bay Area first-run theaters. Please go to [sfbg.com](http://sfbg.com) for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

## SAN FRANCISCO

**Balboa** 38th Ave/Balboa. 221-8184, [www.balboamovies.com](http://www.balboamovies.com).

**Bridge** Geary/Blake. 267-4893, 777-FILM, #025.

**Century Plaza** Noor off El Camino, South SF. (650) 742-9200.

**Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469.

**Clay** Fillmore/Clay. 267-4893, 777-FILM, #096.

**Embarcadero Center Cinema** 1 Embarcadero Center, prom-

enade level. 267-4893, 777-FILM, #154.

**Empire** West Portal/Vicente. 661-2539.

**Four Star** Clement/23rd Ave. 666-3488.

**Kabuki Cinema** Post/Fillmore. 929-4650.

**Lumiere** California/Polk. 267-4893, 777-FILM, #097.

**Marina Theatre** 2149 Chestnut. [www.intsf.com/marina\\_theatre](http://www.intsf.com/marina_theatre)

**Metreon** Fourth St/Mission. 1-800-FANDANGO, #705.

**Metro** Union/Webster. 931-1685.

**1000 Van Ness** 1000 Van Ness. 1-800-231-3307.

**Opera Plaza** Van Ness/Golden Gate. 267-4893, 777-FILM, #028.

**Presidio** 2340 Chestnut. 776-2388.

**San Francisco Centre** Mission between Fourth and Fifth sts. 538-3456.

**Stonestown** 19th Ave/Winston. 221-8182.

**Vogue** Sacramento/Presidio. 221-8183.

## OAKLAND

**Grand Lake** 3200 Grand, Oakl. (510) 452-3556.

**Jack London Stadium** 100 Washington, Jack London Square, Oakl. (510) 433-1320.

**Parkway** 1834 Park, Oakl. (510) 814-2400.

**Piedmont** Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

## BERKELEY AREA

**Albany** 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.

**AMC Bay Street 16** 5614 Shellmound, Emeryville. (510) 457-4262.

**California** Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

**Emery Bay** 6330 Christie, Emeryville. (510) 420-0107.

**Oaks** 1875 Solano, Berk. (510) 526-1836.

**Orinda** 4 Orinda Theater Square, Orinda. (510) 254-9060.

**Rialto Cinemas Elmwood** 2966 College Ave. at Ashby, Berk. (510) 433-9730.

**Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

**UA Berkeley** 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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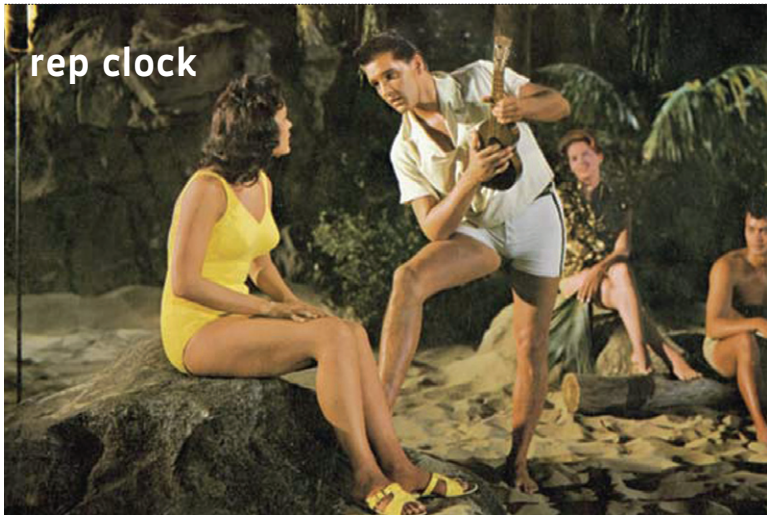
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Schedules are for Wed/13–Tues/19 except where noted. Director and year are given when available. Double and triple features are marked with a •. All times are p.m. unless otherwise specified.  
**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; www.atasite.org. \$6. “ANSWER Coalition Film Series”: **Banished: American Ethnic Cleansings** (2007), Thurs, 7:30. “Improvised Music: Live and On Video,” Fri, 8. **Grizzly Road** (Alonso), Sat, 8. “The Last Hurrah of the Clementines,” live stage performance, Sun, 8.  
**BERKELEY FELLOWSHIP OF UNITARIAN UNIVERSALISTS** 1924 Cedar, Berk; (510) 841-4824, www.bfuu.org. Call for price. “Conscientious Projector Film Series”: **Amazing Grace** (Apted, 2006), Wed, 7:30; **Swing Kids** (Carter, 1993), Fri, 7:30.

**BRIDGE** 3010 Geary, SF; (415) 751-3213, www.peacheschrist.com. \$13. “Midnight Mass”: **A Nightmare on Elm Street** (Craven, 1984), Fri, midnight; **A Nightmare on Elm Street 3: Dream Warriors** (Russell, 1987), Sat, midnight.  
**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$6-10. “Analog Adventures: Pre-CGI Fantasy Films of the '80s”: **Ladyhawke** (Donner, 1985), Wed, 2:20, 7, and **The Beastmaster** (Coscarelli, 1982), Wed, 4:40, 9:20; **Conan the Barbarian** (Milius, 1982), Thurs, 7 and **Flesh + Blood** (Verhoeven, 1985), Thurs, 9:30. “Ladies on the Loose”: **Sex and the City** (King, 2008), Fri, 7, 10; Sat-Sun, 1, 4, 7, 9:50; • and **How to Marry a Millionaire** (Negulesco, 1953), Tues, 1:30, 5:05, 8:50, and **Gentlemen Prefer Blondes** (Hawks, 1953), Tues, 3:20, 7.  
**CERRITO SPEAKEASY** 10070 San Pablo, El Cerrito; www.cerritospeakeasy.com. \$9. “Thrillville's Elvis D-Day Luau”: **Blue Hawaii** (Taurag, 1962), Thurs, 9:15.

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1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9.25. **My Winnipeg** (Maddin, 2007), call for dates and times. **Tell No One** (Canet, 2007), call for dates and times. **The Unknown Woman** (Tornatore, 2007), call for dates and times. **Man on Wire** (Marsh, 2008), call for dates and times. **Divorce, Italian Style** (Germi, 1961), Wed-Thurs, 9:15 (also Wed, 7). **Burning Man: Voyage in Utopia** (Le Gall, 2008), Thurs, 7. **A Man Named Pearl** (Galloway and Pierson, 2008), Aug 15-21, call for times. **The Judge and the General** (Farnsworth and Lanfranco, 2008), Sun, call for times.

**CINEMA HEAVEN ENCORE** Melt Café, 700 Columbus, SF; barbell4@aol.com. Free. Classic US and foreign films, Tues, 7.  
**DREAM INSTITUTE** 1672 University, Berk; (510) 845-1767, www.dream-institute.org. \$10-12. **8 1/2** (Fellini, 1963), Fri, 7.

**“FILM NIGHT IN THE PARK”** Creek Park, 400 block of Sir Francis Drake, San Anselmo; (415) 453-4333, www.filmnight.org. \$3-6. **Touch of Evil** (Welles, 1958), Fri, 8; **Harry Potter and the Goblet of Fire** (Newell, 2005), Sat, 8; **American Graffiti** (Lucas, 1973), Sun, 8.

**HUMANIST HALL** 390 27th St, Oak; www.humanisthall.org. \$5. **The Power of Nightmares — Part Two** (Curtis, 2004) Wed, 7:30.

**HYPNODROME THEATER** 575 10th St, SF; www.brownpapertickets.com. \$5. “White Hot 'n' Warped Wednesdays”: **The Legend of God's Gun** (Bruce, 2007), Wed, 7:30.

**ISTITUTO ITALIANO DI CULTURA** 425 Washington, SF; (415) 788-7142, www.sfiic.org. Free. “Remembering Anna Magnani”: **Bellissima** (Visconti, 1951), Tues, 6:30.

**LEGION OF HONOR** Lincoln Park, 34th Ave and Clement, SF; (415) 750-7633, www.museumtix.com. \$20 (includes admission to the special exhibition, “Women Impressionists”). “Cinema Supper Club: From the Golden Gate to the Silver Screen”: **The Game** (Fincher, 1997), Thurs, 6.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. “Manoel de Oliveira: Talking Pictures”: **Rite of Spring** (1963), Wed, 7:30; **The Past and the Present** (1972), Sat, 6:30; **Benilde, or the Virgin Mother** (1975), Sat, 8:45. “Streets of No Return: The Dark Cinema of David Goodis”: **The Burglars** (Verneuil, 1971), Thurs, 6:30. “United Artists: 90 Years”: **The Thomas Crown Affair** (Jewison, 1968), Thurs, 8:50; **The Long Goodbye** (Altman,

1973), Tues, 7:30. “The Long View: A Celebration of Widescreen”: **Last Year at Marienbad** (Resnais, 1961), Fri, 7 and Sun, 7:30; **Harakiri** (Kobayashi, 1962), Fri, 8:55; **Lawrence of Arabia** (Lean, 1962), Sun, 3:30.

**PARKWAY** 1834 Park, Oak; (510) 814-2400, www.clubrimshot.com/filmfestival.html. “Oakland International Black LGBT Film Festival,” Thurs-Sun. **RED VIC** 1727 Haight, SF; (415) 668-3994. \$5-8.50. **Young @ Heart** (Walker 2007), Wed, 2, 7, 9:15. **Sputnik Mania** (Hoffman, 2007), Thurs-Sun, 7:15, 9:15 (also Sat-Sun, 2, 4:30). “San Francisco State University's 48th Annual Film Finals,” Mon, 7:15, 9:30. **Dead Man** (Jarmusch, 1996), Aug 19-20, 7, 9:25 (also Aug 20, 2).

**ROXIE FILM CENTER** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10.

**Encounters at the End of the World** (Herzog, 2007), Wed, 7. **The Judge and the General** (Farnsworth and Lanfranco, 2008), Thurs, 7, 9. **1000 Journals** (Kreuzhage, 2007), Wed, 9. **To the Limit** (Danquart, 2007), Wed-Thurs, 7, 8:50 (also Wed, 2:30, 4:45). “Crossing the Border Film Festival”: **Warchild** (Wagner, 2006), Fri, 7; **The Short Life of José Antonio Gutierrez** (Specogna, 2006), Sat, 2; **Trade** (Kreuzpaintner, 2007), Sat, 4:30 (also Aug 20, 9); **When the Right One Comes Along** (Paulus and Hillebrand, 2003), Sat, 7; **Import Export** (Seidl, 2007), Sat, 9; **Crossing Arizona** (Mathew and DeVito, 2006), Sun, 2; **Tijuana Makes Me Happy** (Verrecchia and Lefkowitz, 2005), Sun, 4:30; **Ghosts** (Broomfield, 2007), Sun, 7; **Slumming** (Glawogger, 2006), Sun, 9 and Tues, 7; **Distant Lights** (Schmid, 2004), Mon, 7 (also Aug 21, 9); **White Cherries** (Lummerstorfer, 2000), Mon, 9:30; **Unveiled** (Maccarone, 2005), Tues, 9.

**SAN FRANCISCO LGBT COMMUNITY CENTER** 1800 Market, SF; www.frameline.org. Free. “Frameline at the Center: Free Screenings for the Community”: **Call Me Troy** (Bloom, 2007), Thurs, 7:30.

**UNION SQUARE** Powell and Geary, SF; www.tripadvisor.com/movietour. Free. **Roman Holiday** (Wyller, 1953), Tues, 8pm (sundown). New and gently worn suitcase donations accepted to benefit Suitcases for Kids, a program for Bay Area foster children.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. “The Stoned Apocalypse”: **Dog Star Man** (Brakhage, 1961-64), Thurs, 7:30. **SFBG**

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**ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT** The following person is abandoning the business name **MISSION SMOG TEST ONLY**, 1296 Shotwell St., San Francisco, CA 94110. Ivan Mendoza, 1296 Shotwell St., San Francisco, CA 94110. This business was conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Ivan Mendoza. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on Aug 5, 2008. **August 13, 20, 27, September 3, 2008. L#424606.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. 413327 The following person is doing business as **ALIST PHOTOGRAPHY**, 6571 Glen Oaks Way, Oakland, CA 94611 Tabitha Lebeg Schoenfeldt, 6571Glen Oaks Way, Oakland, CA 94611. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/1/08. Signed Tabitha Schoenfeldt. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Patrick O'Conner on July 5, 2008. **August 13, 20, 27, September 3, 2008. L#424603.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0311831-00 The following person is doing business as **OTM SAN FRANCISCO**, 2800 Leavenworth St., Suite 123, San Francisco, CA 94133. Avery & Dorio Enterprises Inc. CA, 2800 Leavenworth St., Suite 123, San Francisco, CA 94133. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 4/23/08. Signed Kenneth G. Avery, President. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo on May 21, 2008. **August 16, 20, 27, September 3, 2008. L#424601.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0312875-00 the following person is doing business as **URBAN YOGIS**, 2872 Folsom St., San Francisco, CA 94110. Anthony P. Biduck, 2872 Folsom St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Anthony P. Biduck. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zavallos on July 7, 2008. **July 23, 30, Aug 6, 13, 2008. L#424301.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0312908-00 The following person is doing business as **SAW DESIGNS**, 3922 25th St., San Francisco, CA 94114. Shawn A. Wood, 3922 25th St., San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/8/08. Signed Shawn Wood. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on July 6, 2008. **August 6, 13, 20, 27, 2008. L#424509.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0312949-00 The following person is doing business as **DARWIN CAFE**, 212 Ritch St., San Francisco, CA 94107. Christopher M. Burnett, 60 E. Carmel Valley Rd., Carmel Valley, CA 95262. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Christopher Burnett. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on July 9, 2008. **August 6, 13, 20, 27, 2008. L#424503.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0313025-00 The following person is doing business as **SINGLE PAYER NOW**, 3407 24th St. #28, San Francisco, CA 94110. Lifesi, 3407 24th St. #28, San Francisco, CA 94110. This business is conducted by a coporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Donald Bechler. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on July 11, 2008. **August 6, 13, 20, 27, 2008. L#424504.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0313179-00 The following person is doing business as **MYOFASCIAL PAIN SOLUTIONS**, 10 Norwich St., San Francisco, CA 94110. Kate W. Simmons, 10 Norwich St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Kate Simmons. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on July 21, 2008. **August 6, 13, 20, 27, 2008. L#424505.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0313299-00 The following person is doing business as **THE PICK**, 390 Franconia St., San Francisco, CA 94110. David Zimmerman, 390 Franconia St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/25/08. Signed David Zimmerman. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on July 25, 2008. **August 6,13,20,27, 2008. L#424508.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-03134431-00 The following person is doing business as **WORK LIGHT**, 970 Duncan St. #201, San Francisco, CA 94131-1805. Chris Legrand, 970 Duncan St. #201, San Francisco, CA 94131-1805, Robert Lockhart, 960 Wave. Ave. Moss Beach, CA 94038. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date July 28, 2008. Signed Chris Legrand. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on Aug 01, 2008. **August 6, 13, 20, 27, 2008. L#424510.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0313479-00 The following person is doing business as **MICHAEL KWONG ASSOCIATE, ZHANG & KWONG CONSTRUCTION**, 1220 Howard St., San Francisco, CA 94103. Michael Kwong, 1220 Howard St., San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 8/4/08. Signed Michael Kwong. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on August 4, 2008. **August 6, 13, 20, 27, 2008. L#424511.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0313509-00 The following person is doing business as **MISSION SMOG TEST ONLY**, 1296 Shotwell St., San Francisco, CA 94110. Raul E. Munoz, Jeffrey S. Garcia, 1296 Shotwell St., San Francisco, CA 94110. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Raul Munoz. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on Aug 5, 2008. **August 13, 20, 27, September 3, 2008. L#424605.**

**NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES.** Date of Filing Application: **August 7, 2008.** To Whom It May Concern: The name of the applicant is: **BURNETT CHRISTOPHER MILO**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 212 Ritch St., San Francisco, CA 94107-1708. Type of License Applied for: **41-ON-SALE BEER AND WINE - EATING PLACE. Publication date(s): August 13, 20, 27, 2008 L#424602.**

**NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES.** Date of Filing Application: **July 30, 2008.** To Whom It May Concern: The name of the applicant is: **ALCATRAZ CRUISES LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: Pier 33., San Francisco, CA 94111. Type of License Applied for: **\$4- ON-SALE GENERAL BOAT. Publication date(s): August 6, 13, 20, 2008 L#424506.**

**NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES.** Date of Filing Application: **June 12, 2008.** To Whom It May Concern: The name of the applicant is: **GESTALT LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2400 Folsom St., San Francisco, CA 94110-2620. Type of License Applied for: **41-ON-SALE BEER AND WINE - EATING PLACE. Publication date(s): July 30, Aug 6, 13, 2008 L#424401.**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-08-544934. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF KIMBERLY WATTS for change of name. TO ALL INTERESTED PERSONS: Petitioner **KIMBERLY WATTS** filed a petition with this court for a decree changing names as follows: Present Name: KIMBERLY LASHAY WATTS. Proposed Name: **KIMBERLY LASHAY RUCKER**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 7/29/08. Time: 9:00 AM room- 218. Signed by William R. Gargano, Presiding Judge on June 10, 2008. Endorsed Filed, San Francisco County Superior Court of California on June 10, 2008 by Gordon Park-Li, Clerk. Kevin H. Dougherty, Deputy Clerk. **August 6, 13, 20, 27, 2008. L#424507**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-08-545192. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Beatriz Carolina Strazzerra for change of name. TO ALL INTERESTED PERSONS: Petitioner **BEATRIZ CAROLINA STRAZZERA** filed a petition with this court for a decree changing names as follows: Present Name: BEATRIZ CAROLINA STRAZZERA. Proposed Name: **BEATRIZ CAROLINA O'DALY**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. Endorsed Filed, San Francisco County Superior Court of California on July 11, 2008 by Gordon Park-Li, Clerk. Cristina Mautista, Deputy Clerk. **July 23, 30, Aug 6, 13, 2008. L#424302**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-08-545282. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Sandeesh Kaur Chima for change of name. TO ALL INTERESTED PERSONS: Petitioner **SANDEESH KAUR CHIMA** filed a petition with this court for a decree changing names as follows: Present Name: SANDEESH KAUR CHIMA. Proposed Name: **SANDEESH KAUR MER-RICK**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Oct 14, 2008. Time: 9:00 AM room- 218. Signed by David L. Ballati, Presiding Judge on Aug 7, 2008. Endorsed Filed, San Francisco County Superior Court of California on Aug 7, 2008 by Gordon Park-Li, Clerk. Jun P. Panslo, Deputy Clerk. **August 13, 20, 27, September 3, 2008. L#424604**

**No.08DR1002501B** Dept. I In the First Judicial District Court of the State of Nevada in and for Carson City **BRAD JAMES AULTMAN, Plaintiff, Vs. BELLEN ABOD AULTMAN, Defendant.** SUMMONS THE STATE OF NEVADA SENDS GREETINGS TO THE ABOVE- NAMED DEFENDANT: NOTICE! YOU HAVE BEEN SUED. THE COURT MAY DECIDE AGAINST YOU WITHOUT YOUR BEING HEARD UNLESS YOU RESPOND WITHIN 20 DAYS. READ THE INFORMATION BELOW.

TO THE DEFENDANT: A civil Complaint has been filed by the Plaintiff against you. 1. If you wish to defend this lawsuit, you must, within 20 days after the Summons is served on you, exclusive of the day of service, file with this Court a written pleading in response to this Complaint.885 Eust Musser Street, Suite 3031, Carson City, Nevada 89701-3031 2. Unless you respond, your default will be entered upon application of the Plaintiff and this Court may enter a judgment against you for the relief demanded in the Complaint.\* which could result in the taking of money or property or the relief requested in the Complaint.

3. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your response may be filed on time. 4. You are required to serve your response upon Plaintiff's attorney, whose address is 792 Vavricka Road, Montfort, WI 53569. ALAN GLOVER, Clerk of Court. By C. Franz, Deputy Clerk First Judicial District Court, 885 Musser Street, Suite 3031, Carson City, NV 89701-3031.

Dated this 3rd day of June, 2008. \* Note- When service by publication, insert a brief statement of the object of the action RETURN ON SERVICE STATE OF \_\_\_\_\_ ) AFFIDAVIT OF SERVICE) SS. (For General Use) COUNTY OF \_\_\_\_\_ )

\_\_\_\_\_ declares under penalty of perjury: That affiant, and was on the day when he served the within Summons, over 18 years of age, and not a party to, nor interested in, the within action; that the affiant received the Summons on the \_\_\_\_\_ day of \_\_\_\_\_, 200\_\_\_\_, and personally served the same upon BELLEN ABOD AULTMAN, the within Defendant, on the \_\_\_\_\_ day of \_\_\_\_\_, 200\_\_\_\_, by delivering to the said Defendant, personally, in \_\_\_\_\_, County of \_\_\_\_\_, State of \_\_\_\_\_, a copy of the Summons attached to a copy of the Complaint.

I declare under penalty of perjury under the law of the State of Nevada that the foregoing is true and correct. Executed this \_\_\_\_\_ day of \_\_\_\_\_, 200\_\_\_\_. Signature of person making service STATE OF NEVADA ) NEVADA SHERIFFS RETURN ) SS. (For Use of Sheriff of Carson City) CARSON CITY ) I hereby certify and return that I received the within Summons of the day of \_\_\_\_\_, and personally served the same upon BELLEN



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continued:  
ABOD AULTMAN, the within named Defendant, on the \_\_\_\_\_ day of \_\_\_\_\_, 200\_\_\_\_\_, by delivering to the said defendant, personally, in Carson City, State of Nevada, a copy of the Summons attached to a copy of the Complaint.

Sheriff of Carson City, Nevada  
Date: \_\_\_\_\_  
By \_\_\_\_\_  
Deputy  
STATE OF NEVADA)  
AFFIDAVIT OF MAILING) SS.  
(For Use When Service is by Publication and Mailing)  
COUNTY OF \_\_\_\_\_)  
Declares under penalty of perjury: That affiant is, and was when the herein described mailing took place, over 18 years of age, and not a party to, nor interested in, the within action; that on the \_\_\_\_\_ day of \_\_\_\_\_, 20\_\_\_\_\_, affiant deposited in the Post Office at Reno, Nevada, a copy of the within Summons attached to a copy of the Complaint, enclosed in a sealed envelope upon which first class postage was fully prepaid, addressed to BELLEN ABOD AULTMAN, the within named Defendant, at \_\_\_\_\_; that there is a regular communication by mail between the place of mailing and the place so addressed.  
I declare under penalty of perjury under the law of the State of Nevada that the foregoing is true and correct.  
Executed this \_\_\_\_\_ day of \_\_\_\_\_, 200\_\_\_\_\_.  
\_\_\_\_\_  
Signature of person making service

NOTE: If service is made in any manner permitted by Rule 4 other than personally upon the defendant, or is made outside the United States, a specific affidavit or return must be made.

FIRST JUDICIAL DISTRICT COURT STATE OF NEVADA  
IN AND FOR CARSON CITY  
AFFIRMATION  
Pursuant to NRS 239B.030  
The undersign does hereby affirm that the preceding document,  
SUMMONS  
(Title of Document)  
filed in case number: \_\_\_\_\_ New Case Document  
does not contain the social security number of any person.  
-OR-  
Document contains the social security number of a person as required by:  
A specific state or federal law, to wit:

(State specific state or federal law)  
-or-For the administration of a public program  
-or For an application for a federal or state grant  
-or Confidential Family Court Information Sheet  
(NRS 125.130, NRS 125.230 and NRS 125B.055)  
Date: 5/21/08 signed BRAD JAMES AULTMAN  
(Attorney for) **Publication date(s): July 23, 70, Aug 6, 13, 2008 L#424301.**  
Steve S. Christensen (U.S.B. No. 6156),  
Matthew B. Anderson (U.S.B. No. 9877),  
**Hirschi Christensen, PLLC**, 136 East South Temple, Suite 1400, Salt Lake City, Utah 84111-3156. Telephone: (801) 322-0593, Facsimile: (801) 322-0594.  
Attorneys for Petitioner. IN THE THIRD JUDICIAL DISTRICT COURT, IN AND FOR SALT LAKE COUNTY, STATE OF UTAH. **KATHLEEN KASSEL TAYLOR, Petitioner, vs. JASON J. TAYLOR, Respondent.** Summons: Civil No.:084902714. Judge: Fratto, Commissioner: Casey.  
THE STATE OF UTAH TO THE ABOVE-NAMED DEFENDANT, JASON J. TAYLOR: You are hereby summoned and required to file an answer in writing to the attached Petition for Divorce with the clerk of the above-entitled court, 450 South State Street, Salt Lake City, Utah 84114, and to serve upon or mail to Steve S. Christensen, 136 E. South Temple, Suite 1400, Salt Lake City, Utah 84111, a copy of the answer within thirty (30) days after service of this Summons upon you.

If you fail to do so, judgment by default will be taken against you for the relief demanded in the Petition for Divorce, which has been filed with the clerk of the court and a copy of which is attached hereto and herewith served upon you.  
Dated this 30th day of July, 2008, **Hirschi Christensen, PLLC**, Steve S. Christensen, Matthew B. Anderson, Attorney for Petitioner. **Publication date(s): Aug 6, 13, 20, 27, 2008 L#424502.**

**SUMMONS ON CROSS-COMPLAINT (Citacion Judicial)**  
**CASE NUM: (numero Del Caso): FCS 030365**  
NOTICE TO CROSS-DEFENDANTS:(Aviso Al Demandado):  
**Jamal Mansi, Raed Mohammed, and Khairy Intair as Individuals dba Designer Brands for Less, and Walter Brown as an Individual.**  
YOU ARE BEING SUED BY CROSS-COMPLAINANT:(Lo Esta Demandando El Demandante): **Osama Masoud, an individual**  
You have 30 calendar days after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find court forms and more information at the California Courts Online Self-Help Center ([www.courtinfo.ca.gov/selfhelp](http://www.courtinfo.ca.gov/selfhelp)), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court for a fee waiver form. If you do not file on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford and attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site ([www.lawhelpcalifornia.org](http://www.lawhelpcalifornia.org)). The California Courts Online Self-Help Center ([www.courtinfo.ca.gov/selfhelp](http://www.courtinfo.ca.gov/selfhelp)), or by contacting your local court or county bar association.

Tiene 30 DIAS DE CALENDARIO despues de que le entreguen esta citacion y papeles legales para presentar una respuesta por escrito en esta corte y hacer que se entregue una copia al demandante. Una carta o una llamada telefonica no lo protegen. Su respuesta por escrito tiene que estar en formato legal correcto si desea que procesen su caso en la corte. Es posible que haya un formulario que usted pueda usar para su respuesta. Puede encontrar estos formularios de la corte y mas informacion en el Centro de Ayuda de las Cortes de California ([www.courtinfo.ca.gov/selfhelp/espanol/](http://www.courtinfo.ca.gov/selfhelp/espanol/)), en la biblioteca de leyes de su condado o en la corte que le quede mas cerca. Si no puede pagar la cuota de presentacion, pida al secretario de la corte que le de un formulario de exencion de pago de cuotas. Si no presenta su respuesta a tiempo, puede perder el caso por incumplimiento y la corte le podra quitar su sueldo, dinero y bienes sin mas advertencia. Hay otros requisitos legales. Es recomendable que llame a un abogado inmediatamente. Si no conoce a un abogado, puede llamar a un servicio de remision a abogados. Si no puede pagar a un abogado, es posible que cumpla con los requisitos para obtener servicios legales gratuitos de un programa de servicios legales sin fines de lucro. Puede encontrar estos grupos sin fines de lucro en el sitio web de California Legal Services, ([www.lawhelpcalifornia.org](http://www.lawhelpcalifornia.org)), en el Centro de Ayuda de las Cortes de California, ([www.courtinfo.ca.gov/selfhelp/espanol/](http://www.courtinfo.ca.gov/selfhelp/espanol/)), o poniendose en contacto con la corte o el colegio de abogados locales. The name and address of this court is: (El nombre y direccion de la corte es): Superior Court, Solano County, Hall of Justice, 600 Union Street, Fairfield, CA 94533 The name, address, and telephone number of plaintiffs attorney, or plaintiff without an attorney, is: (El nombre, la direccion y el numero de telefono del abogado del demandante, o del demandante que no tiene abogado, es): Plaintiffs Attorney: Philip A. Larrabee SBN 39226, Law Offices of Philip A. Larrabee. P.O. Box 832, Berkeley, CA 94701, Tele 510-644-3487 Date: (Fecha): April 22, 2008. D. Cimmino, Deputy (Adjunto) (For proof of service of this summons, use Proof of Service of Summons, (POS-010)). (Para prueba de entrega de esta citacion use el formulario Proof of Service of Summons, (POS-1010)). NOTICE TO THE PERSON SERVED: You are served 1. as an individual defendant. 2. as the person sued under the fictitious name of Designer Brands for Less. **August 6, 13, 20, 27, 2008. L#424501.**

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**RILEY**



psychic dream astrology

AUGUST 13-19

ARIES

**March 21–April 19**  
You know all those speed bumps on city streets? Make them your meditation this week. Now is the time to apply intention — not just about where you are going, but about how you plan to get there. Rushing now will slow you down in the long run.

TAURUS

**April 20–May 20**  
Taurus, you don't have the whole picture. But that doesn't mean you're wrong. It simply means you should be careful about projecting what will happen. Stay in the here and now and let the future reveal itself in its own sweet time.

GEMINI

**May 21–June 21**  
Brilliance comes from where you least expect it this week. There is wisdom and opportunity to be gained from *all* your current circumstances. Your intuition is trustworthy, just loosen your focus on those *shoulds* and *should nots*.

CANCER

**June 22–July 22**  
Time for some risk-taking, Crab Cakes. The celestial ball is in your astrological court and you've gotta make a move. Your best play is to try something new while letting go of habits you know you've outgrown. Your serve!

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 14 years. Check out her Web site at [www.lovelanyadoo.com](http://www.lovelanyadoo.com) or contact her for an individual astrology or intuitive reading at [psychicdream@sfbg.com](mailto:psychicdream@sfbg.com).

LEO

**July 23–Aug. 22**  
Your love of love is proud and fierce — but you need to manage your emotional resources. Too much ardor and you'll feel like a caged animal. Make the effort to set healthy limits *before* you need them.

VIRGO

**Aug. 23–Sept. 22**  
With four planets in your sign, there are all kinds of good reasons to dig deep inside and return to a little place called "me." Your greatest strengths lie in your vulnerabilities — muster the chutzpah to believe it.

LIBRA

**Sept. 23–Oct. 22**  
It's hard to deal with complicated emotions and take responsibility for yourself. But don't overlook whatever's bringing you down. Something new and potentially wonderful is entering your life, so it's time to clear your emotional slate.

SCORPIO

**Oct. 23–Nov. 21**  
Whether you're an introverted or bold Scorp, I know all of you are a frisky bunch. Now's the time to enjoy all that down and dirty stuff your sign is famous for. Break some hearts, make some love ... grab life and live it vibrantly!

SAGITTARIUS

**Nov. 22–Dec. 21**  
Take stock of the areas in your life where you feel stuck, but there's no need to change them just yet. The behavior patterns that got you here can't be changed in a day. Like G.I. Joe used to say, "knowing is half the battle."

CAPRICORN

**Dec. 22–Jan. 19**  
The universe is daring you to let your doubts run the show. Don't take the bait. Be present for what is instead of fretting over what may never be. Your ability to manifest your wishes is strong, so make sure you ask for the right things.

AQUARIUS

**Jan. 20–Feb. 18**  
With your feet planted firmly on the ground, you're capable of anything. Till the soil of what you love, and you'll reap some damn nice benefits. Think of this as a cosmic stimulus check you can spend any old way you like — just don't blow it.

PISCES

**Feb. 19–March 20**  
Connect fearlessly to those you love. Challenge yourself to follow through in pursuing your heart's desires. This work is not bad stuff, but it can kick up bad feelings. Investigate the difference between the two. **SFBG**

Ink Well by Ben Tausig

"Reinventing the Wheel" 8 20 08

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70				71					72					

Across

1. Off-price clothing retailer  
7. Conservative radio host Mark Fuhrman's former employer: Abbr.  
11. %, for short  
14. One might have a corner bodega  
15. Jai \_\_\_\_ (Basque sport)  
16. [What a great home run!]  
17. UK subway daredevils  
19. Fury  
20. Disappointing Chicago Bears draft pick Curtis  
21. .bmp cousin  
22. Final authorities  
24. The Cards of the N.L. Central  
25. Egyptian snake  
26. Exhaust  
27. Letter-shaped opening  
29. Former Japanese Prime Minister Shinzo  
31. Group that recently admitted a two-year-old with an IQ of 152  
32. Archaic button on a DVD player: Abbr.  
34. "Cathy" exclamation  
36. Hallow ending  
37. Opened up in front of everybody  
43. Curse  
44. Possible answer to "Do you have foie gras?"  
45. Possible answer to "Do you have cheeseburgers?"  
46. To date  
49. Genre for "rude boys"  
51. Possible infection cause  
55. Late-night joke accenter  
57. Japanese home run king Sadaharu and actress Sandra  
59. Spanish king  
60. Hot  
61. "South Park" sibling  
62. Posthumous Pulitzer winner James  
63. Drop the ball  
64. Focusing  
67. "Annnnnnyway ..."  
68. Something to buy beans in  
69. Leaves from South Africa  
70. Spike, before it was Spike TV  
71. 1040 experts, for short  
72. Loyalist's answers

Down

1. The state of New York might make you get one after you were on a plane back from Hong Kong with this guy who couldn't stop coughing  
2. Jet-setter's trips  
3. Play-Doh character late of "SNL"  
4. Greek war deity  
5. Sorority letters  
6. Editor's strikes

7. Roll in the aisles, on comedy show fliers  
8. Beverage whose homonym describes what you'll do if you drink too much of it  
9. Zoroastrian  
10. Take a piece from?  
11. San Quentin resident  
12. Fair sight  
13. 1994 miniseries adapted from a Stephen King novel  
18. Morning hostess Kelly  
23. "\_\_\_\_-haw!"  
25. To \_\_\_\_ (perfectly)  
26. Geek, of a sort  
28. Sitcom planet  
30. Sarong material  
33. Gp. that was the object of a noted 1999 protest  
35. Critical  
37. Least numerous, as a crowd  
38. Antimatter particle  
39. Microsoft Works, according to some  
40. Give the boot  
41. Baby, so to speak  
42. Go (for)  
47. Immigrant's course: Abbr.  
48. Telly staple  
50. Diminutive supermodel Devon  
52. Jargons  
53. Character whose portrayer was arrested for indecent exposure in 1991  
54. Cackling scavengers  
56. Be fancier than, as in H.O.R.S.E.  
58. French football star Thierry  
61. Gets on the wrong side of  
62. Does some kindergarten math  
65. In the style of  
66. "Whillikers!"

Last week's solution

C	U	B	E		W	P	M		A	S	M	A	S	H
A	M	E	N		H	A	Y		S	I	E	S	T	A
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S	L	A	T	E	S		L	C	D		A	A	H	S

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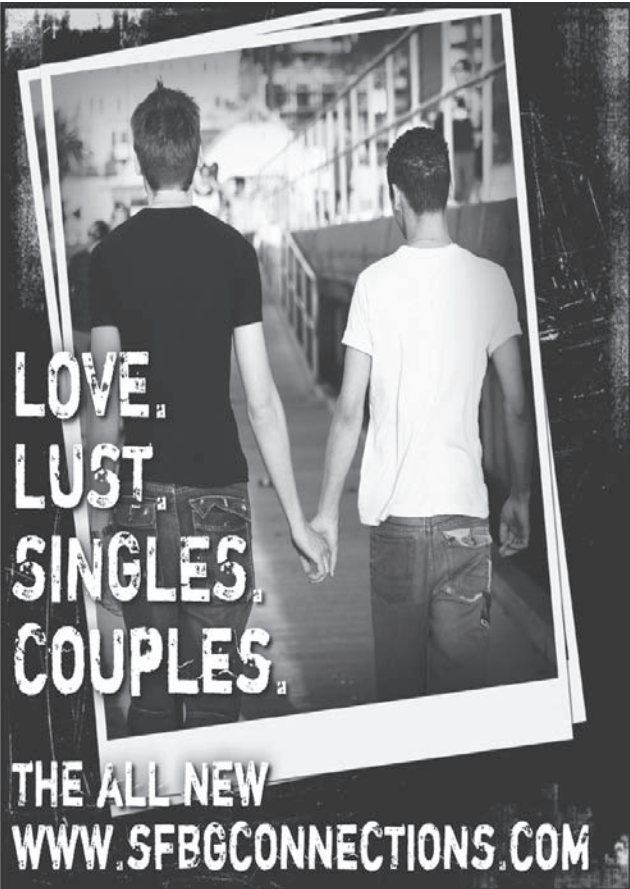
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# Upsie

By Andrea Nemerson  
> andrea@altsexcolumn.com

## Dear Andrea:

Now that I'm postmenopausal, I'm worried about how I can get some orthopedic support in our bedroom to make "amore" easier. My arms and back are injured from overuse and wear and tear. I really think about the garage door-opener rig in the movie *9 to 5*. Is there something like that hoist that is available for home use? I think this would work great. A friend suggests a sky-chair. What can we do? Grab bars are out since there isn't a door nearby. Thanks for any help you can offer. I'm not dead yet.

Love,  
Ouchy

## Dear Ouchy:

Oh, dear. I hear you about the overuse and wear and tear — at some level I simply don't believe we were meant to last this long, any more than my pampered, heavily medicated house cat was "meant" to still be alive and scratching at 21. Still, merely making it past menopause ought not to doom you to a life of pain and infirmity. Promise me you have seen some doctors and physical therapists and a teacher of some school of gentle and not-too-ridiculous yoga, and I will tell you what I know about assistive devices, which is plenty. Do we have a deal?

Starting on the lower-cost, lower-tech, and lower-to-the-ground options, I have often mentioned "sex pillows" and I will mention them again. You can buy fancy ramps and humpty-things from a company such as Liberator Adventure Gear, whose unintentionally hilarious Web site features apparent Chippendales rejects and their female counterparts posing awkwardly on big foam hummocks that would not look out of place in an '80s loft-space complete with black leather coffee tables and Nagel prints on the wall. If you can't deal with that level of retro, you can get foam ramps and donuts and the like from a medical supply company. They won't come in colors (especially not "premium" colors), but you're just going to throw a towel over them anyway.

Next we have stand-alone swings and slings. These do not operate on garage-door frequencies, but I'm not sure how good an idea mechanization is anyway. I keep imagining bits and parts getting snagged and hoisted against their will. Plus, while your neighbor may not hit the garage door opener and cause your ... something ... to go up, I did find a story about an English guy with a Turkish-made erectile implant that responded enthusiastically to a neighbor's remote, and I'm not Snopesing it. Call me Fox Mulder: I Want to Believe.

There are dozens of swinglike devices made specifically for your purpose (well, not for the creaky and painful of joint, but for suspending a receptive partner in the air, hopefully above the insertive one). You could check out the jauntily-titled justaswinging.com; it carries a full range of swings. These devices are ugly (and the site itself, in sharp contrast to Liberator Adventure Whatsit, looks like the photographer set up shop in the bathroom of a San Fernando Valley furnished apartment and covered whatever he didn't want in the shot with used bedsheets), but what do you want for \$425? That will get you the Effortless model, which not only has a packable, hideable frame for vacations and visits from relatives, it even has a remote for raising, lowering, and possibly swiveling. That oughta solve your garage-door itch right there.

For considerably more money and even less aesthetic appeal, but with a degree of sturdiness and whoops!-lessness I cannot guarantee for a purpose-made sex swing, there are those devices made for lifting a disabled or infirm person in and out of bed. You don't need any sort of special license to order one of these — or most medical equipment, really (didn't Tom Cruise buy Katie her own ultrasound machine?). All you need is a charge card. A good charge card, though, because they're not cheap. You'd need to order something like a "Sani-sling," too, if you think the problem through, and that will set you back another \$400 or \$500.

Forget that. You're going to do better in the sex world than in the medical world. The sites may be sleazy and the devices may not be something you'd want either your parents or your kids to see, but the medical versions would require just as much explanation (since you're not actually disabled, just a little rickety), be twice as ugly, and cost twice as much. I am all for getting the best-designed, toughest gear you can afford (our kids are outfitted as much or more by REI than they are by Babies "R" Us), but there's such a thing as overkill. And anyway, buying medical supplies is kind of depressing unless you're, you know, *into* that. Stick with the swings and slings. They're the right tools for the job, although anything's better than hooking yourself up to the garage door. Aren't you glad you asked?

Love,  
Andrea

*Andrea is home with the kids and going stir-crazy. Write her a letter! Ask her a question! Send her your tedious e-mail forwards! On second thought, don't do that. Just ask her a question.*

# adult

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# connections

## > women seeking men

**SEEKS SPANISH MAN**  
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**SWEET AND SINGLE**  
Female, 61, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. **☎434857**

**ATTRACTIVE SHF**  
Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/WM, 49-63, N/S. Prefers San Francisco area. **☎651494**

**BEAUTIFUL GREEN EYES**  
Pretty, slender SWF, 49, athletic, adventurous, passionate, highly educated. Loves animals, the arts and nature. Seeking SWM, 46-60, attractive, athletic and well-educated, to share a partnership of the mind, body and soul. Palo Alto. **☎263437**

**OPTIMISTIC**  
Slender, active, friendly, caring, honest SHF, 61, 5'6", athletic build, Sagittarius, marriage-minded, N/S, seeks attractive, tall WM, 50-65, N/S, for possible relationship. **☎262074**

**MARRIAGE-MINDED**  
39, brown hair, brown eyes, 4'11", petite build, health-minded, classy and fun-loving, enjoys camping, shopping, dancing, exercising, walking on the beach, dining out, relaxing and more. Seeking SM, 30+. **☎263705**

**LOVE TO TRAVEL**  
Attractive, petite SAF, 58, financially/emotionally stable, landscape designer, likes reading, travel, classical music, working out. Seeking a male, 55-65, 6'+, dynamic, energetic, honest, sincere. No drama or baggage. LTR. **☎270631**

**NATURAL AND NURTURING**  
WF, 5'1", in shape, loves music and yoga. Seeking a man, 40-66, who is also nurturing, sensitive, appreciates the arts and a kind, attractive, down-to-earth, friendly, open-minded woman. Someone with a spiritual nature and a great sense of humor. **☎274570**

**A SEXY PEACH!**  
SBF, 5'3", average build, smoker, seeks man, 25-60, for friendship first. Let's meet for a drink and see where things go! **☎276500**

**TAKE A CHANCE ON ME**  
Feminine woman, very compassionate and caring, ISO honest guy, 50-59, for friendship leading to LTR. Interests include: camping, hiking, the beach, dining out, biking and more. **☎280729**

**VIBRANT ACTIVE WOMAN**  
Very youthful senior WF, sincere, enthusiastic, N/S, seeks a nice sincere man, 60-90, to share walks, movies, dancing and more. SOH a plus, N/S is a must. **☎280138**

**NICE LADY**  
5'8", attractive, blonde, educated, works part-time in San Jose, lives in Santa Cruz, seeks educated, affectionate male friend, 55-70, for movies, music and travel. **☎965249**

**THE RIGHT ONE**  
SBF, attractive, N/S, possibly looking for LTR. Loves music, dancing, movies, wine, candlelight, just hanging out, enjoying life, You, single, well-groomed, diverse in thought, mature, N/S, wine drinker, open-minded, caring, employed, preferably 35-45, in the vicinity of San Francisco. **☎223895**

**ACTIVE & VIBRANT**  
A.A. woman, 50, wants to enjoy fun-filled East Bay events with that someone special. I enjoy concerts, picnics, art museums, attending plays, singing and quiet romantic walks along a beach on warm summer nights. Seeking open-minded, outgoing guy. **☎276700**

**A LOT TO OFFER**  
Friendly, shy, caring, honest SF optimistic, with good values, enjoys dining, travel, coffee shops. Seeking SM, 45-55, for friendship and dating. **☎289505**

**GIVE ME A CALL**  
Caring, goal-oriented, honest, feminine SF, 40s, with good values, interested in reading, exercise, walks, dancing, travel, dining out, more. Seeking interesting person, 40-49, for LTR. **☎272104**

**LET'S MEET SOON!**  
Single lady, ambitious, likes music, camping, hiking, traveling. Seeking nice, kind gentleman, 50-70, for dating, possible LTR. **☎276476**

**YOU FOUND ME!**  
Friendly SF, 40ish, outdoorsy, sophisticated, enjoys skiing, dogs, outdoors, dining out, exercise. Seeking nice guy, 40-59, for possible LTR. **☎276479**

**LET'S ENJOY LIFE!**  
SF, 60s, friendly, caring, intelligent, motivated and stable. Enjoys music, dancing, reading, the outdoors, dining out, the beach, biking and much more. Would like to me a SM, 50+, for long-term relationship. **☎280727**

**HI THERE!**  
SF, 50ish, very optimistic, friendly, kind, health-minded, seeks nice gentleman, 50-59, for dining out, dancing, golf, outdoor fun, friendship, possible LTR. **☎280728**

## > men seeking women

**LET'S GET TOGETHER**  
Spanish-French SM, 5'9", very attractive, open-minded, spontaneous, passionate, enjoys people. Looking for nice, down-to-earth woman for possible relationship. **☎289249**

**SEEKING STAR LADY**  
Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. **☎230241**

**SEEKING CHANGE AND ROMANCE?**  
Me too. Clean-cut DWM, 45, seeks female, 55+, to enjoy companionship and fun. Let's talk! **☎286978**

**FUN TO BE WITH**  
SWM, 28, 6', 180lbs, brown/brown, light smoker, likes cooking, films. Looking for a woman, 18-45, with good sense of humor. **☎287256**

**LET'S KISS**  
SAM, 32, looking for hot, sexy lady, around 35, who is clean and loves pleasure. **☎287309**

**LET'S MEET**  
SWM, 46, 5'11", 195lbs, in good shape, smoker, very outgoing, adventurous, open-minded, looking for SW/AF, 18-50, with same interests. **☎287845**

**VERY OUTGOING**  
SBM, 31, 5'9", athletic build, N/S, seeks fun, down-to-earth, outgoing, beautiful woman, 18-43, race open, for friendship, possible romance. **☎260554**

**ARE YOU THE ONE?**  
SBM, 31, light smoker, seeks SF, 26-36, for friendship first, maybe more. Let's meet for dinner, a movie, or a nice walk! **☎286617**

**THE TIME OF MY LIFE**  
SHM, very independent, looking for similar woman, 18-40, who knows what she wants and how to get it. No drama! **☎286784**

**NATURAL NURTURING**  
Natural, nurturing woman sought, someone who appreciates the arts, likes dancing and wants to enjoy life with good-looking, worldly, young, mid-60s man, multilingual, well-traveled. **☎129412**

**LOOKING FOR NEW FRIENDS**  
SWM, 60, 170lbs, 5'8", looking for soul-mate to explore a possible future together, with love, respect and affection as the building blocks. **☎247258**

**GOOD VALUES**  
Bright, clean-cut, healthy male, 50s, likes camping, museums, travel, the beach. Looking for similar female companion, 50s. **☎284901**

**MAKE ME LAUGH**  
SWM, 54, blond/hazel, light smoker, loves laughing and joking around, being spontaneous. Seeking SF, 30-55, for possible relationship. **☎261509**

**AMBITIOUS**  
Friendly, goal-oriented, caring, nurturing, optimistic, health-minded personable SM, 50s, with good values, likes reading, hiking, long drives, walking, dining. Seeking SF, 30-49, for friendship or more. **☎289506**

**COMPATIBLE COMPANION**  
SBM, 69, N/S, artistic, well educated, kind, open minded, gentleman, attractive, active, caring, friendly, spiritually inspired/meditation, ISO nice looking, charming female, 60s/70s, for quality time and more. **☎462878**

## > men seeking men

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**MARIN AREA**  
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**VIRGIN HORNY BUBBLE BUTT**  
BIBM, 28, 5'11", 220lbs, athletic, fit, attractive, seeks the right person to give it to me and I'll give it to you. **☎268361**

**LET'S HANG OUT**  
SHM, 55, hairstylist, looking for a SM, 40-55, who likes walks in the park, beaches, camping. Friendship, possible relationship. **☎271878**

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## > women seeking women

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**MARRIED WHITE COUPLE...**  
seeks strong BM, who likes to be in charge, to have a nice time with. She's very submissive, husband joins in if you like or just watches. We are looking for ages 35-50. **☎282337**

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